The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

OCTOBER 22, 1919

PRICE FIFTEEN CENTS

THE NATIONAL THEATRICAL WEEKLY

LAND SAKES ALIVE!

HAVE PATIENCE

I GOT HERE JESS AS SOON AS I COULD

FRECKLES

By CLIFF HESS, HOWARD JOHNSON, & MILTON AGER

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¶ This advertisement is inserted so that all who were disapointed in not receiving copies will know that their copy is now ready.

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CINCINNATI
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213 Woodward Ave.

TORONTO
193 Yonge Street

KANSAS CITY
Gayety Theatre Building

LOS ANGELES
836 San Fernando Building

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NEW YORK, OCTOBER 22, 1919.

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BIG CANADIAN CIRCUIT IS RUMORED

SMALL HOUSES INVOLVED

Montreal, Can., October 18.—A theatrical story that has many indications of being the merest "bunk," but which, nevertheless, has some elements of probability about it, was announced here to-day. It concerns the reported acquisition of a string of theatres extending throughout the Dominion to California and across the Atlantic to London, where, it is reported, the syndicate will establish permanent offices, besides acquiring a theatre in the British capital.

If true, this is the biggest theatrical deal ever consummated in the Dominion of Canada. For, to begin with, the story runs that the entire holdings of A. J. Small, the Toronto theatrical magnate, which include the Grand Opera House, Toronto, theatres in London, Hamilton, St. Thomas, Peterboro and Kingston, and the A. J. Small booking agency, have been taken over. It also adds that the syndicate is now negotiating for the control of the Walker Theatre, Winnipeg, owned by C. P. Walker, and the entire theatre holdings of Sir James Lougheed. Sir James's theatre holdings are situated in the western part of Canada and include theatres in Calgary, Edmonton, Saskatoon, Regina, Mose Jaw, Victoria and several other small towns. The new syndicate, it is reported, is also planning to build a theatre in Vancouver, which would give it a complete chain of theatres extending across the continent.

The syndicate intends to establish its head offices here and produce plays independently of any outside theatrical interests. Booking affiliations have been arranged, it is stated with the Shuberts and Klaw and Erlanger.

The deal is said to have been put over by George F. Driscoll, of the theatrical firm of Edwards and Driscoll, who it is said, will sail for England early next January to become the syndicate's London representative. H. Wyndham Beauclerk, who, for the last three years has been president of the Edwards and Driscoll concern, interested the individuals comprising the reported syndicate, the names of whom have not been given.

First-class productions will be presented in towns not previously included in the itinerary of the class of shows planned to be booked, and it is generally indicated that this deal, involving the immediate outlay of several millions of dollars, is designed to give the Dominion of Canada complete independence in the matter of other forms of stage entertainment.

Of special interest is the anounce-

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DANCER STARTS SUIT.

E. W. Grant, a former dancer in the Hugo Jansen act "Fashions A La Carte", last week, through Harry Saks Hechheimer, began an action against Elizabeth Jane McFarland, of 58 West 57th Street, upon the ground that she had not lived up to a contract she made with him.

Grant, in his complaint, alleges that Miss McFarland entered into an agreement with him, under which, he was to get $50 weekly, beginning September 16th and running until October 15th. After that, she was to have an option upon his services. In case she failed to do as agreed, Grant alleges that she promised to forfeit $200. He charges that she did not make good on her end of the agreement and he now seeks to enforce the forfeit clause in a writen contract that was executed between them.

DIXIE O'NEIL WANTS DIVORCE

Dixie O'Neil in the cabaret at the Moulin Rouge, has filed a suit for divorce against her husband, Charles Steward, a vaudeville cator. Non-support is the ground upon which she is asking it.

It has been a number of years since Miss O'Neil has seen Stewart, who was a lieutenant in the Royal Flying Corps. Since his discharge from the army, he has been working in Paris cabarets. It is not thought that he will contest the divorce. The plaintiff is asking for no alimony. Harry Saks Hechheimer is her attorney.

SHERRI IS PRODUCING

Andre, Sherri, who has staged a number of musical comedies, will shortly enter the producing field with his own company, to be known as Andre Sherri Productions, Inc. The inital offering of the new company will be "The Andre Sherri Revue of 1919" with words and music by Sherri and A. Baldwin Sloane. The production is now in rehearsal.

He is also preparing a number of productions to be presented early next year. They are, "Femina," a musical comedy; "It Takes a Thief," a melodramatic farce, by Edward Barry, and "Knights of Bagdad," a musical comedy.

BUYS 17 BIG ORGANS

San Francisco Cal. Oct. 18—Sam Harris, of Ackerman and Harris, has purchased seventeen organs, which must be delivered before February 1st, 1920, for installation in the various A. & H. Hippodromes, throughout California, Washington, Montana and Utah. The purchase price of the organs is $288,500.

MAYOR HELPING ACTORS

San Francisco Cal. Oct. 18.Mayor James Rolph Jr. will head a committee of prominent Californians who will aid in the Actors Fund Memorial Day Drive, which takes place on December 5th. Others on the committee will be, A. B. C. Dohrmann, Frederick J. Koster, Paul T. Carroll, John A. Britton, and B. F. Schlessinger.

WHITNEY DOING NEW FIELD

"Suite 16", a new comedy in three acts, will be presented by F. C. Whitney in Washington, Nov. 3. The new attraction is booked through the offices of Klaw and Erlanger.

MANAGERS OPEN NINE NEW SHOWS

ALL HEADED FOR BROADWAY

Nine new shows, all of which expect to arrive on Broadway, opened out of town the first part of this week. Seven had their premieres Monday night and two were given their intitial showings Tuesday.

"Fair Helen," produced by Richard Ordynski, opened at the Majestic, Boston, and is to come into the Shubert when the Sothern-Marlowe engagement closes.

In San Francisco, Trixie Friganza played her first performance in a new musical show called "Mamma."

At Stamford, Conn., Stewart and Morrison gave the premiere of their new "Betty, be Good."

Harrisburg, Pa., witnessed the first night, last Tuesday, of Dave Weis' new Henrietta Crossman vehicle, "The Critical Moment."

Monday, at Washington, Walter Hast sponsored a new play titled "Eve and the Man."

Oliver Morosco entered the list Monday night also, presenting "Linger Longer Letty," for the first time on any stage, at Hartford, with Charlote Greenwood in the name part.

Wilmington, Del., came in for its share of the week's honors when Joe Gaites showed Kitty Gordon in "Love For Sale."

G. M. Anderson was among those present, when, at Providence, he gave the first showing of "Frivolities of 1919."

Last but not least on the list were Wilmer and Romberg with their new "Magic Melody," which opened at New Haven on Tuesday.

Out of town reports from some of these new productions are as follows:

"LINGER, LONGER LETEY" WILL NEED SOME FIXING.

Hartford, Conn., Oct. 20.—"The life of the party" is the best way to express the position of Charlotte Greenwood in "Linger Longer Letty," the musical comedy which Oliver Morosco presented for the first time on any stage at Parson's Theatre to-night. The show, while for the most part good, has need of revamping and additions in several spots, especially in the first two acts, where the action, when Miss Green wood is not on the stage, is brightened only by the dancing of Helen Groody and Arthur Hartley. The chorus is young, pretty for the most part, but not as shapely as the typical Morosco chorus usually is. One of its numbers in the second act, "Parisienne Mechanical Dolls," is rather insipid and affords an opportunity for the overdisplay of bits of underwear. Suffice it to say the number is in poor taste.

The third act is where the real snappy

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HELD FOR STEALING TRUNK

Charged by Margaret Peterson of 435 West Forty-fourth street a former actress, with stealing her trunk, which she claimed contained jewelry and clothing worth $5,000, Robert Platner, a soldier, and Salvatore di Lucca, chauffuer, were arraigned before Magistrate Koeing in the Jefferson Market Court last Sunday and held in $3,000 bail each for further examination.

According to Miss Peterson, she came to New York from Philadelphia about October 15. She met Platner in Thirty-third street near Broadway last Thursday and went for a cab ride with him. She alleges that he took her trunk check and with it secured her trunk from the Pennsylvania station, with the aid of Salvatore.

TICKET SPECULATOR FINED

Charged with violating the city ordinance against ticket speculating, Henry Lewis, of East Thirty-third street, and Abraham Berkowitz of West Forty-fourth street were arrested last Saturday night by detectives of the Fourth Inspection District, the former in front of the Columbia Theatre and the other in front of the Palace. They were arraigned before Magistrate Ten Eyck the following day and Berkowitz was fined $10. Lewis was granted an adjournment of the hearing until this week.

PLAN STAGE CHILD HOME

Plans have been formulated to build a Summer home for stage chhildren, according to a statement made public at a meeting of the Stage Children's Fund at the Hotel Astor last week. The home will be located in New York State or in the southern part of Connecticut.

The money needed for the erection of the home will be raised by three monster card parties to take place in the Hotel Astor at an early date. The first will be given by Mrs. John H Vantyne, the second by Mrs. Alma Redding, and the third by Mrs. Henrietta May.

ZIEGFELD GETS CHIC SALE

Chic Sale will join the Ziegfeld Midnight Frolic next Monday night, and will be seen on the roof later in the new Nine O'Clock Revue.

HARRIS DOING IRISH PLAY

Frank Conroy will be presented in "The Lost Leader" Lennox Robinson's new play, by William Harris, Jr. at the Greenwich Village Theatre. The play, which is about Irish life, has already had a successful run in London. Conroy is the director of the Greenwich Village Players.

"CLARENCE" DOES $19,248.

George Tyler's newest comedy, "Clarence," by Booth Tarkington, last week reported a gross of $19,248. for the week. This is considered a record for the Hudson Theatre, where the comedy is being presented.

THEATRE BUILDER DIES.

Richard Deeves, who built The Madison Square Theatre, The Casino, Sherry's, and several famous theatres and hotels in the theatrical district, died last week, at his home, 58 West Eighty-Third Street.

Testimony in Hearing Ends With Mountford On Stand

Respondents Rest Their Case on Friday After Springing Surprise of Putting Mountford Through Grill; Briefs To Be Submitted Before Argument Is Heard

The taking of testimony in the investigation being made of vaudeville conditions by the Federal Trade Commission came to an end last week when the respondents, consisting of the United Booking, Orpheum and other offices, suddenly put Harry Mountford on the stand as the last witness before closing their case. At the conclusion of Mountford's testimony, Maurice Goodman, representing the respondents, made a motion to dismiss the complaint on all grounds. Examiner Moore did not rule in the matter, reserving that decision for the Commission to pass on itself.

Counsel will file a brief of the commission's case by November 10th. The respondents will have thirty days in which to make its reply. The commission will then set a day for argument.

The placing of Mountford on the stand was an unexpected move, and even took him by surprise. On the first day of his testimony he appeared to be rather nervous.

A verbal battle between Judge McCall, of associate counsel for the respondents, and John M. Walsh, attorney for the commission, created a little excitement at the end of Friday's proceedings when Walsh asked that a letter he had written to Mountford and which the respondents had offered as an exhibit, be accompanied by an article in a trade paper to which the letter referred. An argument over this point led to some heated words, and, in the heat of the moment, Walsh said he was a "partisan" in the case. He was challenged by Judge McCall to allow those words to go in the official record, declaring that if Walsh meant them, he would move to have the case dismissed on that ground. Walsh seemed inclined to take up the challenge and said that in turn he would question McCall.

"Will you?" shouted McCall. "When I get you before a proper court, I'll get you on your feet."

"And I'll take the hide off you" threatened Walsh.

McCall then challenged Walsh to question him and Walsh answered, "I won't put any questions to you because I know what I know."

Examiner Moore quelled the disturbance and nothing was put in the record concerning it.

The testimony of the respondents was introduced to show that vaudeville conditions were never better than they are at the present moment and that an actor is his own free agent and not under the iron rule of any combination. The testimony of those who appeared during the week was as follows:

Harry Mountford

When Mountford was called as a witness for the respondents, he seemed to get considerable pleasure out of reminding Goodman that he was his witness, and, as such, should be allowed to speak freely. The first tilt arose early in the examination, when Mountford, instead of answering a question with a "yes" or "no," started to go into more or less foreign matter, whereupon Goodman interjected:

"Now, Mr. Mountford," he said, "if you don't mind, just answer my question and we will get along much better."

Mountford—You're only giving a false impression, that's all.

Goodman—Mr. Mountford, Mr. Walsh is a very capable lawyer and you can tell him all that when he will cross-examine you and bring it all out.

Mountford—All right. We will answer the questions then. But the result will be on your own head.

In another part of the examination Mountford answered a question rather facetiously, and, when called to task by Judge McCall, declared that he was going to treat Goodman in the same vein that Goodman treated him and reminded the Judge that he was the respondent's witness.

Goodman—You recognize the fact that you are a hostile witness to this respondent?

Mountford—Not at all. I am here to tell the truth. If the truth is hostile, I am hostile.

During another part of the examination, when Mountford was reprimanded by Goodman, he said: "I know, but I am your witness," and when there was a little difference between Goodman and Kelly, Mountford chimed in with the remark: "I never heard attorneys quarrel so over their own witness."

The most surprising testimony given by Mountford was with reference to E. F. Albee. When asked by Goodman to give his opinion of the head of the Keith circuit, most of the onlookers expected that Mountford would make a statement so full of expletives that it would hardly bear printing in the official record. But, on the contrary, his characterization was a perfect eulogy. He was asked to state his opinion of Albee's attitude toward the actor. His answer was that Albee had changed markedly in the last six or seven years, since he became the majority owner of the Keith circuit. He is not the same E. F. Albee, Mountford declared, who used to be an employee of the Keith interests. With the spread of more liberal opinions on the part of all people, Mountford thinks that Albee has kept abreast of the times, and, he stated:

"Mr. Albee today stands the chance of becoming the best loved man in the vaudeville profession, if he carries out his words and ideas."

Mountford admitted that he has made attacks on Albee, but these attacks were made upon him as the head of a bad system, and that Albee, as the head, must naturally bear the brunt of such attacks. Mountford declared that he still believed there were grave faults in the booking office and collection office.

Mountford declared that the Keith and Orpheum circuits stand out preeminently, but that the small time leaves a lot to be desired. The salient bad points of the larger circuits, he said, are imitated by the smaller ones, and, like all imitators, they overstep their mark and abuse things, such as giving the outside agent as high as ten per cent.

He declared that when such circuits as Pantages, Loew, and Ackerman and Harris became familiar with the U. B. O. and its methods, "they added the crimes of the U. B. O. to the crimes of which they were capable."

This latter statement goaded Judge McCall, who objected to Mountford using the word "crimes."

"I don't mean legal crimes," Mountford replied.

"I know," answered McCall, much irritated, "but you mustn't use such words. You say one thing on the record and mean another."

Mountford stated that the small time, today, is greatly inferior to the big time. He pointed out an abuse of the playing-on-holidays clause, stating an instance of where Loew acts were forced to play extra shows because it was Marcus Loew's birthday. He also pointed to a six-shows-a-day rule in Seattle during Fleet Week. He admitted that these conditions no longer prevail in the U. B. O. He said that the small time contracts still employ phrases that the U. B. O. formerly used, but have since discarded.

"I think the U. B. O. under Mr. Albee," stated Mountford, "has done a great deal of good in vaudeville in the last few years."

Mountford added that it could do more good if Albee would take his support away from other circuits, both advisory and financially, thinking that, thereby, things would change materially in a very short time.

In both direct and cross-examination Mountford was made to go over the events of his life. He testified that the name of Harry Mountford has been assumed for theatrical purposes, and that his real name is Harry Walsh. He is a citizen of no country and owes allegiance to none, although he has been in the United States off and on since 1907. He is not a United States citizen yet, but has taken out his first papers. As he expressed it, "he is not yet in the union shop of the United States." He applied for his first papers after the armistice. He would not apply before that time because he would not desert his old country, Great Britain, in the time of her trouble. He said it would be the same as quitting the White Rats while they were out on strike. He was born in Dublin, Ireland, in 1871. His father was a clergyman. He received a

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LARVETT SHOW REROUTED

Jules Larvett is rerouting his Hippodrome Show, which will open early in November. The show was originally routed through New England, but the railroads wanted Larvett to buy 100 tickets for the thirty-three people he has with him, because of the large amount of baggage carried and Larvett refused. Instead, the show will now travel through New York, New Jersey and nearby states. He will carry a "Wild West," with ten people. The show will play week stand houses and regular road show theatres.

KITTY'S CAR CAUSES SUIT

Kitty Gordon owned a De Dion Bouton automobile and shortly before last Christmas she decided to dispose of it.

So she placed it with the Van Dyke Auto Company, Inc., with instructions to sell it for $2000 and to deduct five per cent. commission on the selling price.

Then, it seems, things began to happen. Somebody removed two rubber shoes valued at $162; also a battery valued at $52 was removed and a box of tools valued at $12 disappeared. The total value of the things that disappeared amounted to $226. After that somebody took the car out and it was damaged. And Miss Gordon had to pay $421.75 to restore the car to its former self.

All of which she avers in a suit against the Van Dyke Auto Company which she has instituted in the Third District Municipal Court through her attorney, Herman L. Roth.

MAKING LONG JUMP

Unable to find room on Broadway in the present crush of shows, "An innocent Idea," the latest production of Charles Emerson Cook, will jump from Baltimore to Grand Rapids at the conclusion of its run in the former city. It iwll then play Indianapolis, after which it will probably come to New York and lay around until it is able to get on Broadway.

ANDY RICE PRODUCING

Andy Rice has severed his connection with Lewis and Gordon, it became known last week, and is heading a newly organized vaudeville producing corporation which is to be incorporated in this state within the next few days with a capitalization of $25,000.

The name of the new producing corporation which has practically been organized is Vaudeville Amusement Company, with temporary offices at 1465 Broadway. The prospective officers are: Andy Rice, president; William Russell Meyers, vice-president and Louis Krellberg, secretary and treasurer.

Meyers is associated with the M. S. Bentham offices and writes vaudeville playets. Krellberg is a motion picture producer, and recently acquired Sulzer's Harlem River Casino, which he will convert into a motion picture studio at an approximate cost of $1,200,000 the purchase price of the property being $800,000. Associated with Krellberg in the acquisition of the Harlem property is Samuel Weiseiger, who is the Shuberts' brother-in-law and is connected with the banking house of Speyer and Company.

The new producing company has three playlets which will be presented in vaudeville within the next three weeks. Two of them are already in rehearsal. These are "Lost", by William Russell Meyers, with Nellie and Billy Leslie the featured players, which is scheduled to open in Paterson next Monday and "The Benefit", by Andy Rice, with John E. Henshaw, the featured player.

No opening date has, as yet, been fixed for the latter playet. The third is called "I. Mistem" and was written by William Russell Meyers.

BURT SUING DIPPEL

Charles A. Burt, the booking manager is suing Andreas Dippel, the light opera impresario, in the Third District Municipal Court, the action being one in which Burt is seeking to recover $261.08 alleged to be due for booking commissions.

According to the complaint, filed by O'Brien, Malevinsky and Driscoll, Burt claims he became entitled to commissions amounting to $356 for booking "The Lilac Domino," the musical show which Dippel produced several years ago. However, Burt credits Dippel with $94.92, which sum he says he received on the original amount alleged to be due, the balance of which, he says, Dippel agreed to pay by deducting 2 per cent from the weekly gross of the show during the season of 1917-18.

The suit also reveals the difficulties encountered by two clerks in the office of O'Brien, Malvinsky and Driscoll, in trying to serve Dippel, personally, with the summons, and complaint in the action. The clerks are Edward C. Rafter and Murray A. Harris.

The affidavit filed by Rafter avers that, though Dippel was living at the Hotel Vanderbilt and had an office at 1431 Broadway, it was impossible to serve him personally, so he mailed a copy of the papers to each of those places, first, however, obtaining permission from the court to do so.

Harris's affidavit recites how, on five different days, he made efforts to serve Dippel personally, but was unsuccessful. He tells how on one occasion he spoke to Dippel over the telephone from the lobby of the Hotel Vanderbilt and how Dippel refused to permit him to come up to his room so that the latter might receive the papers.

Even after Dippel was served in accordance with the court's permission in the matter, he appeared by Joseph R. Brodsky, his attorneys, who asked that the service be set aside on the ground that Dippel had not been legally served. However, both sides later agreed to let the service stand.

NEW HAVEN AFTER "SPECS"

New Haven, Oct. 19—A crusade to prevent and stop speculating and profiteering in theatre tickets, has been started here by City Clerk Frank C. Miles, who has issued notices calling attention to the city ordinances enacted by the Board of Aldermen on Oct. 6, forbidding the selling of any tickets, privileges of licenses of admission to any place of amusement, or sport, at a price greater than the one printed on the ticket or the one fixed for admission to those places of amusement.

TO BUILD IN FRISCO.

San Fransisco, Oct. 19—Reports of the building of several new theatres in this town are being given credit here. According to the reports, one of the houses will be at the corner of Market and Taylor streets, on a lot with a frontage of 100 feet on Market street and runnig to the rear street. It is claimed that a cash deposit has already been made in the deal by a man from Chicago whose identiity is not disclosed. The theatre is to have a seating capacity of 3,000. The Strand, Tivoli and Imperial theatres are in the same neighborhood.

Another house to be built will be in the Richmond District, near the location of the present Coliseum. This house will have a seating capacity of 2,000. It is also reported that houses will be built in the Heights Street district and in the Mission district.

A. C. Blumenthal has formed two new realty and theatre companies, which will engage in realty and theatre building enterprises. One will act for the Ackerman and Harris interests, and the other known as the Pacific Theatre and Realty Company will act as a holding company, leasing, buying and bulding theatres on the Coast.

Big Sunday Night Business Makes Managers Sit Up

Shuberts, With Four Houses Open This Week, Clean Up, and Ziegfeld Will Hereafter Run Show at New Amsterdam. Public Want Amusement, Showmen Say

After the big business done Sunday night by the twelve theatres open in the Times Square district, of which one half gave concerts and the others benefits, producing firms were sitting up taking notice Monday morning, and they are nearly all now casting a judicious eye at what can be done in this special field. As a result, several more houses are likely to join the Sunday evening contingent and early Monday the new firm of Erlanger, Dillingham and Ziegfeld, issued an announcement saying that next Sunday night a concert will be given at the New Amsterdam.

This firm will make up the bills from acts controlled by each member with Raymond Hitchock in on it by making availiable acts from the "Hitchy Koo 1919" show. Stars appearing in the "Follies" and the "Midnight Frolic" will also participate, as will those working in "Apple Blossoms" and the new Dillingham show, "The Night Boat," shortly to be seen. Whether or not this manager will draw from the Hippodrome could not be learned.

Heretofore, the Schuberts got away with the portion of Sunday night profits and last Sunday they operated four concerts in four different theatres, the Winter Garden, Forty-fourth Street, Lyric and Central.

In addition to these, there was a vaudeville show put on at the Selwyn booked by Abe Feinberg and of course the Palace, American and Columbia Then, for pictures, there were the Strand, Rialto, Rivoli, New York and Broadway, in front of each of which there was a long line. It was turn away business everywhere.

And as though these houses did not provide enough places to go, there were benefits at the Century and Nora Bayes Theaters and the Manhattan Opera House. Eddie Foyer gave a recital of poems at the Harris and the Hipprodome was filled with a celebration to Nahan Franko. Carnegie and Aeolian Halls also had attractions.

Outside of the announcement from the Erlanger, Dilingham, Ziegfeld offices, however, nothing of definate intent could be learned from other managers. John Cort said nothing so far had been contemplated in his activities, as did Oliver Morosco; and, speaking for Sam H. Harris, John Robe, house manager of the C. & H. theatre, made a like assertion. Mark McHilliard, of the Selwyn theatre, spoke in the same vein for the Selwyn interests.

Comstock & Gest, when seen said they contemplated nothing beyond their present operation of the Century Roof, although it is a certainty that, with their large casts, they could enter the field if they desired.

None of those who control dramatic productions and are almost exclusively active in that field, such as Charles Frohman Inc., Arthur Hopkins, A. H. Woods and William A. Brady, contemplate activities, although all of them express the opinion that it will not be long before all theatres of every nature are open to the public Sunday night, even if not in the afternoon. The volume of business at present being done is an indication, they say, that the public wants some place of amusement to attend on Sunday.

With the thought of Sunday performances in everyone's mind, however, the older heads are looking well before they leap. It is not just the easiest thing to get a program together which will bear up under the regular scale of admission customarily charged, as was evidenced in the billing of the various acts listed for appearances last Sunday. Charles Purcell was top-lined at the Winter Garden, his name in large lettering, while on the same bill were such headliners as William and Gordon Dooley, the Watson Sisters and others. This at the Winter Garden, Then, at the Central, the Dooleys were the leaders, while at the 44th Street the Watson Sisters were in red lettering to contrast with the others in blue. It was not exactly the same bill at all the Shubert houses, but it was near enough at one to make it rather immaterial which other you went to.

There was scurrying about, too, in the vaudeville theatres, one act doing three performances in the evening, which, with the one given in the afternoon, made four for the day.

Burlesque, probably, fared better than any of them in the matter of booking trials and tribulations. All the houses in the New York district gave concerts, but participants in these were drawn from the shows on hand only, in a few instances, was the hurry movement brought into play.

CARROLL'S MOTHER ROBBED

Earl Carroll's mother, Mrs. E. Helen Carroll, appeared in the West Fifty-fourth Street Magistrate's Court last Thursday as complainant against John Franklin, a colored grocery clerk, who was charged with stealing $130 in cash and a $20 check from the Carroll apartmen at 103 West Fifty-fifth Street.

Franklin, who said he is seventeen years old, had delivered some groceries to the Carroll apartment the previous evening, and shortly after he left Mrs. Carroll, who is here from Pittsburgh to visit her son and daughter, Alice, went to her room and found that the money had disappeared. She notified the police of the West Forty-seventh Street police station and Detective Manning was assigned to the case.

After an investigation he decided to arrest Franklin, which he did that same night. The following morning, in court, the colored boy admitted he had sneaked back into the apartment and taken the money. He was held in $2,000 bail to await the action of the Grand Jury. He bought several books with the money he had taken rfom the Carroll apartment, one of them being "The Unpardonable Sin."

KELLY PRODUCES OWN PLAYS

Anthony Kelly, author of "Three Faces East", is the latest playright to join the ranks of producing managers and on November 3rd will make his first production, a fantasy entitled "The Phantom Legion."

Kelly, who for years has been numbered among the leading motion pictures scenario writers, wrote his first play last year, a spy mystery piece produced by Cohan and Harris and which ran over a year in New York. His latest play was originally announced for production by Cohan and Harris, but the withdrawal of George Cohan from the producing field evidently made some changes in the firm's plans, as Kelly now has the piece and rehearsals have been going on for several weeks.

"The Phantom Legion" is a fantasy with a number of electrical effects. Kelly is financing the piece himself and the outlay, up to the present, has exceeded $50,000.

The play will open in Buffalo and will probably reach Broadway around the first of December.

ROWLAND-WEBER CASE OFF

Adele Rowland's $15,000 action against Joe Weber and Lew Fields was settled last Thursday just as the trial of the case was about to begin in the Supreme Court before Judge Pendelton and a jury.

Henry J. Goldsmith, representing Miss Rowland, and Alfred Beekman of House, Grossman and Vorhaus, appearing for Weber and Fields, came to terms after a conference in the court room which lasted but a few minutes, the amount of the settlement being approximately $1,200.

Miss Rowland had sued Weber and Fields to recover $15,000 for alleged breach of contract by the defendants. She claimed that in June, 1918, she was engaged by Weber and Fields to appear in "Back Again" in which musical show they were getting ready to make their joint re-appearance, after a long separation. Under the terms of the alleged contract, Miss Rowland was guaranteed twenty-five weeks' employment at a weekly salary of $600 in New York and $700 on the road. She never appeared in the piece, however, because they notified her, she alleged, that there would be no play because the author found it impossible to finish the book. She was told to seek employment in some other show.

She sought and found employment in another show, but brought an action to recover twenty-five weeks' salary at $600 per week, nevertheless.

Following the settlement, Miss Rowland and Joe Weber, the latter having come from Baltimore to attend the trial, Lew Fields not being present in court, walked out of the court room arm in arm, looking to all the world as if they had never been opposing litigants.

ALAS AND ALACK

Agents, sub-agents and the vaudeville booking intelligentsia in general in the Putnam Building were astir last Tuesday morning, and the atmosphere of the corridors was not unlike that of a herring exchange on the lower East Side.

"A chance to clean up" was the prevalent phrase uttered in hushed tones that could wake the dead. The less sportive among the booking gentry listened intently, for to their ingenuous ears, it could mean but one thing: somebody had discovered a bath in the building. But nay, not so.

The "Clean-up" had to do with George Choos' horse, Eastern Glow, which was entered to run in the fourth race at Empire City track that afternoon. And the price, 20 to 1, caused the eyes of the pop-eyed among the betting gentry to pop even more.

Well, everybody from the blond (sic) stenographer who "coulda" been in a girl cat, but turned down the offer because she's "gotta" home, to the frowsy five percenter who once booked Al Jolson for forty-five dollars a week, played Eastern Glow to win in the fourth at 20 to 1.

There were just three horses in the race and Eastern Glow was one of them. There was no reason why the horse shouldn't win, that is, no reason except that there were two other horses in the race.

At 3.58 that afternoon they were off. Just one minute and twelve seconds later, those among the Putnamites who were at the track were wishing they were "Offa" the fourth race.

Yes, Eastern Glow had come under the wire first about two months ago. But, last Tuesday afternoon, his effulgent horseship, at 20 to 1, had failed to equal his erstwhile performance, running just third in this three-horse race.

Quoth the Putnamites, as did the raven of yore, "Nevermore."

SHOW OPENS THANKSGIVING

B. C. Whitney has announced that Ed Wynn in "Ed Wynn's Carnival will open out of town on Thanksgiving day.

ALLEGED MANAGER HELD

Arrested for the second time within a short period of time, Joseph Bardell, of 990 Washington avenue, the Bronx who said he was on the legitimate stage before he branched out for himself as a theatrical manager, was arraigned in the Federal Court last Saturday on the charge of using the mails to defraud, and was held in $500 bail for further hearing next Saturday.

According to the authorities, Samuel Weisberg, of 785 Kelly Street, the Bronx, alleges that last January he called at 1785 Lexington Avenue in answer to an advertisement and met Burdell, to whom he gave $12.65, and was told to call at Bryant Hall the next morning for a tryout. Weisberg alleges he was told Burdell was unknown there.

Realising that he had been "stung" young Weisberg bidded his time, and last Wednesday, while looking through the help-wanted columns of an afternoon paper, saw the self-same add that had taken his eye last winter. The following day he notified the Post Office authorities, and, in company with two inspectors and his younger brother went to the Burdell home.

Fearing that Burdell might recognize him, Weisberg claims, the younger brother was sent up to call upon him. Burdell, the younger brother alleges, offered him a one year contract at $30 a week and asked $12.65 in return, as compensation for his services. Young Weisberg asserted that he did not have the $12.65 on his person, but would give Burdell $5.00, which the detectives had marked before hand. When the money changed hands, the two detectives and the older brother made their pearance and Burdell was taken into custody.

The police say another complainant is William J. Fennell of 462 Seventh Avenue, who alleges Burdell took $250 from him on the pretense of taking him into partnership. Fennell alleges that, after partnership papers were drawn, Burdell disappeared. When the case comes up before the United States Commissioner, Saturday, the Federal authorities expect about 200 persons in court, who, at one time or other, have answered one of Burdell's advertisements.

According to the police, Burdell was arrested on the same charge on August 30, and arraigned before Magistrate Ruth in the Men's Night Court. At the Magistrates order, he paid back $60 to five complainants who appeared against him and was discharged.

NEW FIRM FORMED.

Madison Corey, who has just completed his duties as director of entertainments for our troops in France, has formed a new theatrical producing combination with Thomas Stark. Their first venture will be a touring company of "The Grass Widow." Later on, it is planned to open a bureau for the placing of American plays and players with European managers. A new farce is scheduled for production later in the season.

OUT OF "PASSING SHOW"

George Monroe left the cast of the "Passing Show" after the first performance in New Haven. The first show ran until one twenty-five in the morning, necessitating some drastic cuts. Several of these were Monroe scenes. leaving but little for the comedian to do, and, after looking at his revised part, he left the cast.

"WOMEN HE WANTED" TOURS

"The Woman He Wanted", a comedy drama in three acts, is to be presented for a road tour this season by Jack Cunningham. The show is to play all the K. and E. time, and will open on November 1st, near New York City.

Printers' Strike Cutting Down Paper For Shows

Lack of Date Strips Causing Considerable Trouble, as Are Programs. Burlesque Unaffected, Legitimate Attractions Being Hardest Hit.

The printers' strike is causing the theatrical business some inconvenience and many is the petulant word heard among advertising and press men of the various producers.

In the matter of lithographing producers of legitimate attractions are not so bad off, generally, most of the matter was ordered in advance and has been delivered. Such producers as do find themselves caught for paper, however, and those who need emergency paper, are having it printed out of town, mostly in Philadelphia, Hartford, Erie and Cincinnati, and are trying the Parcels Post method. But this is very unsatisfactory and scarcely better than nothing at all.

The lack of date strips is the hardest trouble to contend with, and, occasionally there has been such a shortage of these and such a hurry call for them, that one firm with a new show going to Chicago, sent out the show and then special delivered an order for printing to be done in that city, hoping that the order would be filled successfully.

Programs are also a cause for some worry and right now considerable thought is given a change in cast before one is made, for the reason that folders usually have to be printed when this is done. Such a situation, however, so far has not stopped changes in the cast when one is deemed necessary. One manager did it, but says he is getting his folders at the rate of only 1,000 a day.

The Loew and the Moss offices report that, although they have quite an amount of work to be done, both daily and weekly, with this work especially affecting their photoplay programs, they are getting along fairly well, nevertheless, cutting here and their in their matter, which gives rise to the thought that, possibly, there may be a permanent effect from it even when conditions are normal again. Billing on the boards has practically stopped except in emergency instances, which are overcome with stock stuff. What printing heretofore has been done in one and three sheets for outside the theatres is now handled by painted signs, which, while more costly, serve the purpose.

Publicity departments of the picture companies were, at first, seriously affected, because of folders and dodgers that were gotten out for special releases. But the output of these has been curtailed and it now does not seem to be doing any damage. The elaborate press sheets which some of these companies customarily get out, are completed almost with the completion of the picture, of course, and, consequently, there has been no handicap on this point. None of the picture theatres in the city which customarily issue programs, seem to be inconvenienced, for they are all issuing, and, so far as any other matter is concerned they, like the Moss and the Loew people, are using painted signs in front.

Burlesque is not feeling the strike at all. All the matter for both the important wheels was printed well in advance and there has not been even a condition of emergency to affect the smooth runing of these offices. Dates are set up out of town and locally for the road attractions.

Opinion in the printing trade has it that the strike will be over and all matters amicably settled by the middle of this week.

A. H. Woods has discontinued lithographing altogether and is confining all publicity of a paid nature to the newspapers; and this in the face of the fact that never before has his office been so busy with it many attractions in town and on tour.

ANDERSON HAS NEW PIECE

John Murray Anderson, producer of the "Greenwich Village Follies", is the prime mover in a new musical play, described as a "jazzless show." The corporation is known as John Murray Anderson, Inc., and the officers are: John Murray Anderson, president: Mrs. R. W. Hawkesworth, vice-president, and Morris Green, secretary and treasurer.

"What's in a Name?" is the tentative title adopted for the new play, which is scheduled to go into rehearsal next Monday and to open "cold," around Christmas time.

Anderson, besides being the author of the book, is also staging the play, and Milton Ager, wrote the score.

HUB MANAGERS FIGHT LAW

Boston, Oct. 17—Theatre managers have joined forces with members of the Retail Board of Trade in a fight to keep Tremont Street, Boston's principal business thoroughfare, from becoming a one-way street.

David E. Dow, treasurer and manager of the Tremont Theatre, who is strongly opposed to the one-way traffic law, declcared at a meeting of the Board of Trade that he was opposed, not only for the grave detriment it would mean to business, but because of the inconvenience imposed upon the theatre's patrons and the public in general.

COOPER GETS DIVORCE.

Lou Cooper last week became free from marital restraint when a divorce freeing him was signed in the Supreme Court. Harry Saks Hechheimer was his attorney.

ROAD "FROLIC" OPENING SET

The Ziegfeld road "Frolic" show was scheduled, early this week, to open in Pittsburgh, November 24. This opening date is the week following the opening in Washington of Bille Burke in "Ceasar's Wife", a new three-act play by W. Somerset Maugham.

TYLER IN SHUBERT HOUSE

Theatre attaches and gossips were very much surprised last week when George C. Taylor booked his show, "A Young Man's Fancy" into the Playhouse, a Shubert house. The advertisements of the show read that the theatre is being used by special arrangement with William A. Brady.

Tyler is a K. & E. supporter and bitter against the Shuberts, while Brady is one of the Shuberts' staunchest allies. Therefore, it was unthought of that Tyler would book his show in what is practically a Shubert house. He is very emphatic, however, in stating that the arrangement was made with Brady and not with the brothers Shubert.

CORT MAKING RECORD

With the present theatrical season, John Cort establishes a record for himself, he having, this year, the greatest number of shows he has yet had in a single season. There are three companies of "Listen Lester," one each of "Roly Boley Eyes," "Glorianna," "Fiddlers Three," and "Flo Flo." "Just a Minute" is ready to open in New York, and "Fiddlers Three" is in rehearsal, with Helen Weer in the leading role.

Nine Plays Open On Road

(Continued from Page 3)

bit of the show begins and the liveliness continues to the end. The plot deals with the relegating to the kitchen of a homely sister of the family and laying many tasks upon her shoulders. There is a good deal of catchy music, through which "Linger Longer Letty" will, perhaps, linger longer in one's mind.

Another features that goes big in the last act is a very funny scene by Ray Rice and Mary Werner.

Louise Groody and Arthur Hartley are clever dancers and the latter also does some very creditable singing in the last act. Margie McClintock has a rich contralto voice. Virginia Marvin's dance was also good. Mention must also be made of he kiddies, Bernice Hirsh and Frances Victory, who played Roberta Clarabelle Brewster and Ethel May.

ANDERSON'S "FRIVOLITIES" IS 2 HOUR SHOW IN ONE

Providence, Oct. 20.—"The Frivolities of 1919" which opened its career at the Shubert Majestic last evening, had thirty-three principals, a few score lesser artists, four carloads of scenery, other carloads of lingerie and no less than 23 separate "Frivols." A first night audience that packed the house had no cause to grumble, for it saw two shows for one. There was material in such superabundance that it palled. Here is a job of dimensions for the play pruner and polisher.

The acting of Nan Halperin was perhaps the feature most redeeming in three hours of conspiracy against the garment makers and violence against the well known copyright of Mr. Balzac. Despite the medium, one was interested with her emotional power. She reminded, somehow, of Bertha Kalish, and, in the supernut Bolsheviki, burlesque, she appeared most at home. Felix Adler and Henry Lewis, who cooperated as the big fun makers, fought valiantly with the scene shifters for their innings.

Others brought together by G. M. Anderson, the producer, who contributed to the performance, were Walter McCullough, Sammy Weston, Leland Marsh, Virginia Eastman, Al Sanders, the former wine agent; Vertner Sexton, Gus Bartram, Gerald Griffin and the Barr Sisters.

The production is in two acts, each of which are composed of as many integral parts, clothed in their own sets and their peculiar style of lingerie.

The words and music are by Harry Auracher, Tom Johnstone and William B. Friedlander. The comedy is billed to go to Hartford at the close of its engagement here and to appear in New York in two weeks.

WALTER HAST HAS A THRILLER IN NEW PLAY

Washington, D. C., Oct. 20.—Walter Hast's new play, "Eve and the Man," by Frederick Bruegger, opened at the Shubert-Garrick to-night. Aside from a poor title, a miscast ingenue and a poor distribution of its occult mystery and suspense, he has a play which should be a thriller.

Bruegger has conceived the idea of an Indian Maharajah, who loves an American girl, who, in turn, is loved by one Harry Swain, who, also in turn, is failing in his attempts to cast off an affair with a married lady who is a guest at his fiance's home. The dramatic role of the Rajah is intensified by his mental struggle over the problem of whether to force the girl, by his occult magic, to come to his arms, or to permit her to have her will and marry Harry Swain, whom she loves.

The Rajah, a mixture of Indian and English blood, takes the latter course, though he decides that he cannot entrust the girl he loves to the man she loves without teaching the latter a lesson. In a third act bedroom scene, in which the matron has come to Harry's room, the Indian hypnotizes them into believing they have been shot by the siren's husband and are in Hell. This scene is vivid with emotionalism and is not only finely conceived but executed with skill. The tension, however, is a bit too strong and more of this occult influence should be spread over the first two acts, which drag a bit.

In the end, having taught the two their lesson, the Rajah withdraws and a happy ending closes the show.

S. Miller Kent draws a convincing and forceful characterization of the Rajah; Helen Holmes gives strength to an exotic and difficult part; Ramsey Wallace is accurate and personable as the hero of the story and the whole cast, which includes Fred Nichols, Donald Foster, Betty Murray, Peggy Payter, Lulu McGuire, Claude Beerbohm, William Sampson, Julia Nos, Thomas Irwin, and Pisani Jourdan, deserves credit.

BOSTON LIKES "FAIR HELEN" NEW ORDYNSKI PLAY

Boston, Mass., Oct. 20.—A representative Boston audience received with enthusiasm Richard Ordynski's version of "Fair Helen" in the Majestic Theatre to-night.

This revival of the Homeric musical fantasy is generously sprinkled with modern lines and Charles Hanson Towns' lyrics bristle with good humor and satire.

While this presentation is somewhat revolutionary as compared with the original version, it has gained much in enjoyment. To this, Joseph Urban has added generously in the gorgeous settings he has provided.

Marcia Van Dresser meets fully the demands of the role of Helen and handled the numerous burlesqque situations in masterful manner. On the serious side, her boudoir scene in the second act, with Paris, the shepard, was impressive in the extreme and the audience did not fail to make known its appreciation of their splendid work.

During the first act the audience appeared to be suspending judgment on the Ordynski presentation, but it was visibly warmed during the second act and from then on the applause was whole souled.

It is an amazing picture to see Agamemnon, Menelaus, the ponderous Galchas, vicious Achilles and the rest "shooting craps" before the Temple of Jupiter, but hardly more so than to see the priest of the crown engage in his multiple flirtations with the worshippers of Adonis.

The final act in particular is jammed full of brilliant situations, every one fully met by the efficient cast. It appears evident that the offering will be a real success in this city.

"THE DREAM GIRL" FALLS SHORT IN MANY WAYS

Atlantic City, Oct. 17—Popular Productions, Inc. last night at the Globe Theatre presented a new musical comedy entitled "The Dream Girl". If the producers had any dream of fortune woven about the title of the show or the show itself, it is to be feared that the results of last night have dispelled it.

Muriel Ostriche, a moving-picture celebrity, was given the lead, the position and press work that goes to a star. Just why, it was hard to discover. For, though Miss Ostriche is a demure little miss with a winsome charm, she knows nothing of comedy-making, very little of singing and her dancing is quite hopeless. Face and form, though it may pass upon the cinema for talent, rarely stands the test of the speaking stage. To date, there have been several moving-picture leads presented to us in the legitimat and most hove been failures.

True enough, Miss Ostriche had very little to work with. The music written by Walter Irving and Arthur King, consists of a melody of jazz stuff. At melody or rhythm they seem to be the veriest tyros. Such a score coupled with a rather inane

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Pantages to Play Big British Headline Acts

Will Shortly Establish Office in London to Route Attractions Through New Canadian and American Houses. Building Many New Theatres.

As a climax to the extension of his circuit by the planned erection of new houses and the acquisition of theatres throughout Canada and British Columbia, Alexander Pantages is arranging to establish a booking office in London, England, it was learned last week through an arrangement he has made with the English vaudeville booking firm of Edelsten and Daw.

The Pantages London booking office will be established next March and, as was explained here early this week by Walter J. Keefe, general booking agent for the Pantages Circuit, the London office will be established for the express purpose of booking British headline acts into the Canadian theatres controlled by Pantages, which, however, does not mean that the acts will not play the American Pantages houses. At the present time, Pantages is building, planning to build or acquiring, seventeen new theatres in the following cities of this country, Canada and British Columbia:

A new 3,842-seat house in Kansas City, Mo., which will be completed about March 15, 1920, at an approximate cost of $800,000; a new 2,800-seat house in Memphis, Tenn., scheduled for completion early next March, at an approximate cost of $40,000; a new 3,800-seat house in St. Louis, Mo., to be completed early next June at an approximate cost of $750,000, a new 3,800-seat house in Omaha, Neb., to be completed early next June at an approximate cost of $750,000; a new 2,200-seat house in St. Paul, Minn., to be completed early next May at an approximate cost of $500,000; a new 3,000-seat house in Atlanta, Ga., to be ready early next May at an approximate cost of $450,000. Two new houses, for which ground has already been broken on newly acquired sites, will replace the old Pantages houses in Los Angeles and Salt Lake City, both of these being built at an approximate cost of $1,000,000.

In Toronto a new 3,600-seat Pantages house is now in course of consruction, which will probably cost around $800,000 and will be completed about the 15th of next January. A new 3,600-seat theatre is scheduled for completion next May in Montreal, at an approximate cost of $800,000. The plans for both of these houses were drawn by the New York architect, Thomas Lamb.

In addition to the houses already mentioned, the Pantages Circuit within the next ten months, will acquire new houses in the following cities: Winnipeg, Saskatoon, Regina, Edmonton, Calgary, Vancouver, Victoria.

The extension by Pantages of his Canadian circuit began several months ago, when it was reported that he had acquired, through Miles, of Detroit and Cleveland, five of the Canadian houses controlled by the Small interests. However, contrary to report, this deal never got beyond the negotiation stage.

At the present time, the Pantages Circuit can offer acts thirty-one weeks solid booking. But, within the next six months, it was stated, at least ten more weeks' will be added to the circuit.

"CAESER'S WIFE" CAST FULL

"Caeser's Wife," the new William Somerset Maugham play in which Billie Burke will make her reappearance on the stage, has been placed in rehearsal under the direction of Frederick Latham. The cast will include, in addition to Miss Burke, Norman Trevor, Tom Powers, Frederic De Belleville, T. Wigney Percival, H. Green, Cyrus Wood, Hilda Spong, Cynthia Brocke and Gertrude Wise, The piece will be presented by Florenz Ziegfeld, Jr.

ITALIAN COMPOSER, COMING

The arrival of Italo Montemezzi, one of the most renowned of living Italian composers, is expected in New York in the early part of November. Montemezzi, who is making his first visit to America, was suposed to have sailed on Oct. 17 on the Puca Abruzzi, accompanied by Carlo Gaieffi and Tito Ruffo, both baritones in the Chicago Opera Association.

ELEANOR FISHER

Eleanor Fisher, whose picture appears on the cover of this week's issue of the Clipper, is the prima donna of Ed. Rush's "Cracker Jacks," playing the American Burlesque Circuit. She deserted vaudeville several weeks ago to accept Rush's flattering offer. This is not her first appearance in burlesque, however, as she was featured with Max Spiegel's "Tourists," on the Columbia Circuit, a few years ago.

Miss Fisher studied under Madam Markazie, in Paris, eight years ago. After returning to this country, she appeared with Bernard Granville in "Marriage a la Carte." She was also a member of the Chicago Grand Opera after that. During the war she toured this country and Canada, recruiting for the Government. She was one of the very first to give her services in that great cause.

RECASTING "EVERYBODY"

"It Happens to Everybody," which was seen for a short time at the Park Theatre, has been recast and is now being rehearsed under the direction of Frank McCoy. The following people have been engaged, Frank Farlowe, Frank Dudley, Charles Green Joyce Fair and L. J. O'Conner. Georgie White has been engaged as stage manager of the production.

TELLEGEN WRITES PIECE

Lou Tellegen in colaboration with Andor Garvey has written a new play called "Heart Of The Forest," a story of the Canadian Northwest.

MAUDE ADAMS NOT WORKING

Maude Adams is the only one of the Frohman stars who does not seem to have a vehicle this season. She was to have opened in Barrie's "A Kiss For Cinderella," in which she toured last season, but her sudden nervous breakdown caused all plans to be called off and, as yet, no announcement of whether or not she will act this season has been made. Her friends in the profession are particularly anxious to know if she will appear.

MOSS MANAGER RESIGNS

William Raynor, who has been manager of Moss houses for the past two years, resigned last week to take charge of a western vaudeville house. Jack LaReaux, formerly his assistant, has been appointed manager of the Hamilton, the house Raynor was in charge of when he resigned.

BEE PALMER IS ILL

Bee Palmer and her jazz band were compelled to cancel their engagement at the Riverside Theatre this week, owing to the sudden illness of Miss Palmer. Charles Purcell is filling in for her at the theatre.

SHAKESPEARE GOING BIG

If Shakespeare were living to-day, he would be raking in royalties from the present limited enagagement of Sothern and Marlowe in New York. Charging $5 on the first night of each play, with a $3 top the remainder of the week, these stars have set a new price on Shakespearean plays, but nevertheless are packing their houses. "Twelfth Night," which they played the first week, brought in about $35,000, and "Hamlet," the second week's attraction, topped it by a few thousand. This week they are presenting "Taming of the Shrew," which played to capacity on its first night but which will, probably, in its week's run, fall slightly behind the other two weeks.

Next week, the last one of the engagement, a repertoire bill of the three previous weeks will be given. Sothern and Marlowe will then visit Boston for a two weeks' run, charging the same prices as they have been getting on Broadway.

ACTS GET ORPHEUM ROUTE

The following acts, booked by Floyd W. Stoker, were given routes over the Orpheum time early this week: Brent Hayes; The Jack Hughes Musical Duo, The Four Roses and Frank Wilson.

MAKES JUMPS BY AUTO

T. Annarine, carpenter, and Eddie Shultz, property man, of the "Broadway Belles," have been making all their jumps from city to city since they played the Victoria, Pittsburgh, in a seven passenger Mitchell car. They have covered considerably more than 1,000 miles. The boys will continue using their car instead of the trains until heavy snow interferes with their travel.

GOES INTO DRAMATIC STOCK

Harold Kennedy, who closed with the "Girls A La Carte" at the Empire, Brooklyn, last Saturday, will return to dramatic stock, opening with the Blaney Stock Company at the Yorkville, New York, in "Rolling Stones" on November 3.

BOOKED BY LOEW

Harold Wyer and Max Field have been booked by the Loew office to play the Lincoln Square the first three days of next week, during the layoff of the "Sweet Sweetie Girls" between Newark and Trenton.

OPENS IN MINSKY SHOW

Dave Shafkin opened at Minsky Brothers' National Winter Garden, Monday. He is working opposite Frank Mackey and Jack Shargel.

FRED FOLLETTE CLOSES

Chicago, Ill., Oct. 18.—Owing to illness, Fred Follette, manager of the "Girls de Looks" was compelled to close here today. Sam Rice has taken over the management of the show.

ANNETTE SHAW MARRIED

Annette Shaw, soubrette of the Lew Kelly Show, and Harry Rose, the musical director of the company, were married recently in Jersey City.

LOTTIE LEE LEAVES SHOW

Lottie Lee, the wife of Al Martin, with the "Oh Frenchy" Company, was obliged to leave the show in Indianapolis, to go to the Newark Private Hospital, where she was operated on for appendicitis. Her sister, Mabel Lee, went from New York and will take her place in the show.

WALDRON LOSES MOTHER

Utica, N. Y., Oct. 15.—The mother of Charles Waldron, burlesque showman, died at her home in this city yesterday. She was ninety-two years of age at the time of her death.

GOES INTO PALACE BILL

Ted Lewis went into the Palace bill on Monday night, replacing Wilkie Bard.

FRAZEE PIECE OPENS

Akron, Ohio, Sept. 16.—"My Lady Friends," heralded here by H. H. Frazee as "America's Most Important Theatrical Premiere of the Year,—A Momentous History Making Theatrical Event," etc., opened here last night at the Grand.

The comedy is a new twist from the pen of Emil Nyitray and Frank Mandel, cleverly woven, effervescent in construction and carried to a good ending after three mirth inviting acts. James Smith is a rich New Yorker, who has suddenly come into a fortune by a boom in the Bible selling business. His desire in life is to make other people happy by lavishing upon them all that money can buy. But Catherine Smith, his wife, keyed to a saving state by lean years, finds that she cannot change so rapidly.

It then develops that Smith conceives the idea of keeping three young girls without a selfish motive on his part. One lives in Boston, another in Washington, and still another in San Francisco. His troubles start when each of the girls fall in love with him because he has given them apartments, and all that money can buy. The real complications develop when Mrs. Smith, grown suspicious and jealous, brings all three together in Atlantic City. Of course, the usual happy ending ensues when Mrs. Smith promises to provide her husband with an outlet for his income after he has satisfactorily explained every thing.

Clifton Crawford, as the indulgent husband, is immense. His work is that of a finished comedian. The producers made a wise selection in Crawford, who promises to be even more successful as a talking comedain than in musical comedy. Mona Kingsley, as the wife, cleverly conducts herself throughout the play. Others in the cast are Theresa Maxwell Conover, Frank Morgan, June Walker, Robert Fiske, Clara Verdera, Helen Gill, Jessie Nagle and Rae Bowdin.

MAX DILL WRITING PLAY

San Francisco, Oct. 13.—Max Dill, of Kolb and Dill, has returned after a three months visit to New York. He is now writing a play dealing with prohibition and politics which will be presented during the coming season.

SIGNS TO SUPPORT KELLARD

San Francisco, Oct. 13.—May Josephi Kinkaid has been engaged to support John Kellard, in "The Third Floor Back" at the Columbia Theatre here. She has already appeared with Roland Reed, Daniel Bandmann, Joseph Murphy, Evans and Hoey and Fanny Davenport.

PLAN FORMAL DANCE

A formal dance once a month has been arranged for by the house committee of the N. V. A. The first will take place on November 4th and embossed invitations are being sent out for the affair.

LILY LENA COMING OVER

Lily Lena, the English comedienne, will make a vaudeville tour of the United States, starting in January and booked by Rose and Curtis.

PARISIAN ACT DUE HERE

The Three Sisters Sturle, who were "discovered" by Eddie Darling during his stay in Paris, will be seen in American vaudeville under the direction of Rose and Curtis. They will open at the Royal on November 10th.

MAXWELL SKETCH BREAKS IN

"Her Debut in Dubuque," the new Joe Maxwell playlet, is breaking in the last half of this week at Proctor's Twenty-third Street Theatre. In the cast are George Bancroft, Hortense Clement, Harry Sleight, Daniel Garrett and August Thorn. The sketch, which was first presented at the big Lambs-Friars benefit at the Metropolitan Opera House, was a big laughing hit and is believed to be particularly well fitted for vaudeville.

VAUDEVILLE

N. V. A. STARTS BILLIARD TOURNEY

HAS MANY ENTRANTS

A billiard tournament now in full swing at the N. V. A. is attracting a crowd of billiard fans nightly and is being hotly contested by more than thirty entries. Three prizes are being offered, a cup to the winner and a billiard cue to the second and third winners, respectively. The running of the tournament is in the hands of William Stuart.

It was thought by wise-acre billiardists that Kinzo, a Japanese performer, would be an easy winner, but thus far he has played rather poorly, due, no doubt, to nervousness. He is playing with a handicap of 33. Others considered very much in the running are Tom Murray, with an equally large handicap, and Arthur Hill, who has played no games in the present tournament to date.

The entries, with their handicaps, are as follows: Nat Burns, 27; Bob O'Brien, 19; Stan Stanley, 37; Joe Kane, 30; Al Williams, 21; Santianello, 17; Bob Milo, 15; Kinzo, 33; Jack Hallen, 15; Frank Stafford, 27; Frank O'Brien, 20; Harry Masters, 17; Ray Leason, 19; Bill Clark, 25; F. Hayden, 27; L. Ross, 15; R. Hodgdon, 29; Val Trainor, 19; Will Burt, 16; Jim Allman, 17; James Driscoll, 16; William Seabury 16; W. Beeman, 19; M. Walsh, 22; Al Rogers,, 15; H. Weston, 16; Phil Brice, 10; Murray Rubins, 15; W. Held, 25; Barney Williams, 19; Jim Halley, 25; T. Murray, 33; Carl Yalto, 19; J. Singer, 27; H. Dixon, 19; C. A. Coley, 18; J. G. Gibson, 19; Charles Grapewin, 16; and Nick Edwards, 26.

Losing five games eliminates the player from the contest.

On Monday the following games had been played, with the following scores, in each case the winner being mentioned first: Harry Master, 17, Barney Williams, 17; Fred Hayden 27, Harry Dixon 6; Val Trainor 19, J. G. Gibson 7; Joe Kane 30, Nat Burns 19; Murray Levan 30, Wayne Beeman 15; Stan Stanley 27, Kinzo 24; Jim Halley 25, Fred Hayden 15; Tom Murray 33, Barney Williams 16; Carl Yalto 19, Nat Burns 24; Nat Burns 27, Phil Brice 3; Jimmy O'Brien 16, Jim Halley 19; Murray Levan 30, Wilbur Held 24; William Burt 16. Carl Murray 29; Nat Burns 27, Al Williams 16; Murray Levan 30, Wilbur Held 24; Stan Stanley 27, Murray Levan 18; Jim Halley 25, Murray Rubins 12; Wayne Beeman 19, Stan Stanley 13; Phile Brice 10, Charles Grapewin 12; Bill Clark 25, Joe Kane 24; John Singer 27, Jack Hallen 5; James Driscoll 16, Arthur Hill 17; Santianello 19, Murray Levan 10; Lew Rose 15, C. A. Coley 7; Harry Masters 17, John Singer 21; Al Williams 21, Jack Hallen 10; Al Williams 21, Val Trainor 15; William Burt 16, Tom Murray 33; Val Trainor 19, Ray Leason 11.

James Driscoll 16, Nat Burns 27; Jack Allman 19, Tom Murray 22; Harry Masters 17, Tom Murray 13; Ray Leason 19; Carl Yalto 18; VVal Trainor 19, Charles Grapewin 10; Nat Burns 27, William Burt 4; Lew Rose 15, Al Williams 19; J. G. Gibson 19, James Halley 21; Val Trainor 19, Jim Halley 18; Jim O'Brien 16, Ray Leason 8; Tom Murray 33, Barney Williams 16; Carl Yalto 19, Nat Burns 24; Bill Clark 25, Fred Hayden 26; Harry Masters 17, Nat Burns 26; Carl Yalto 19, Jim Allman 7; J. G. Gibson 19, Barney Williams 18; Nick Edwards 27, Al Williams 19; Carl Yalto 19, J. G. Gibson 14; Frank Stafford 27, Carl Yalto 14; James Driscoll 16, Nick Edwards 23; John Singer 27, Bill Clark 20; C. A. Coley 18, Bob O'Brien 10; Ray Leason 19, William Burt, 9; Billy Clark 25, Val Trainor 12; Joe Kane 30, Nick Edwards 26; Jim Halley 25, Phil Brice 9; Murray Rubins 15, Kinzo 14; Barney Williams 19 Frank Stafford 24.

The biggest run thus far has been made by Tom Murray, with a score of 7.

The tournament starts every night at 11.30, continuing until 2.30 a. m.

HELD UP IN HOTEL

Providence, R. I., Oct. 17.—James Leonard, a vaudeville performer of the team of James and Sadie Leonard, was robbed of $380 at the Hotel Berkshire here after an exciting encounter with the burglar.

Leonard found a young man at his clothes closet door when he came out of his bathroom at 4 a. m. The intruder pointed a revolver at Leonard and cautioned him to be silent. But Leonard attacked him and they came to grips. The intruder fired shots, but whether they were fired intentionally or accidentally, Leonard does not know. Finally he broke the burglar's hold on the gun and it fell to the floor.

The burglar then ran to the window and down the fire-escape. Leonard found the gun, and, getting on the fire-escape, fired two shots but missed his mark.

GLENN COMPLAINS TO N. V. A.

Alleging that the team of Moran and Mack use two of his gags, William Glenn, one of the team of Glenn and Jenkins, has asked the N. V. A. to intercede. One of the gags in dispute is: "If you hit me there ain't nothin' in the drug store that can kill you quicker than I."

Glenn says that he has been identified with this gag for ten years.

SAYS THEY STOLE YODEL

Robinson and Thomas charge the team of Rucker and Winfred with using their yodel finish and have brought the matter to the attention of the N. V. A. complaint department.

MOSS ARRANGES NEW STAFF

With the re-entry of B. S. Moss into vaudeville the following comprise the staff of his booking department: Dan Simmons, Harry J. Padden and Bert Irwin. Fred Curtis is in the office as the Keeney representative. Rose Cohen is in charge of the photo department, and Arthur McHugh handles the publicity.

The Moss Circuit is now offering eleven weeks' work in New York, Brooklyn, Philadelphia, Baltimore, Washington, Trenton, Morristown and Newark.

GOING TO ANTIPODES

Jack Haskell, the English vaudeville producer, who is at present spending two weeks visiting friends and relatives here in New York, leaves shortly for Australia, where he will book vaudeville acts with the Williamson Brothers. Allen and Green are sending several acts over with him.

GOING TO ENGLAND

June Mills has been booked for a tour of England, beginning with the Moss Empires Varieties, Ltd.

BECKER ACT GETS 25 WEEKS

Herman Becker's new tabloid act, "Sweet Sweeties," has been given a twenty-five weeks route over the Southern Loew time, beginning December 25th. Up till that time, the act has been booked in and around New York.

MANAGERS NOW WANT MORE PLAYLETS

MANY GO INTO REHEARSAL

A call has been issued by the booking managers for sketches and playlets, of which there has been a constantly growing dearth in the last five or six seasons, with the result that an unusually large number of playlets are now in rehearsal.

For a long time, the playlet was discouraged by booking officials, who claimed that it tended to slow up a show. During the several seasons past, vaudeville sketches have been conspicuous by their absence, and the presence of a playlet on a bill, particularly on the big time, was only the exception to the rule.

But acrobatic acts, animal acts and the like have also decreased greatly in number due to a combination of causes, and the result has been that many modern vaudeville bills are entirely too saturated with songs and dances.

As a consequence, the booking managers have reversed their opinion regarding the vaudeville sketch, holding the belief that the playlet will solve the problem of how to put color into their variety programs. Playlets are needed, they declare, to get away from the monotony of songs and monologues in one, and dance acts in full stage. But, on account of a past lack of demand, there has been no supply and agents are now scouring the field again for vaudeville playlets that possess merit.

More than ten vaudeville playlets, with a leaning toward big time, have gone into rehearsal within the last ten days.

HAS NEW ORCHESTRA

A new orchestra was installed at the Hamilton Theatre, of the Moss circuit on Monday, in place of the one which has been there since the theatre opened this season. The orchestra which had been playing consisted of concert men, who, undoubtedly, go back to concert work. The new orchestra was selected from experienced vaudeville musicians and is conducted by William McEwain, who has been directing the orchestra at Moss' Flatbush Theatre this season.

PRODUCE NORDSTROM PLAYS

William Pinkham is producing a number of one-act plays written by his wife, Frances Nordstrom. Among them are "Some Lawyer," which opens next week, "Broadway," opening soon, and "Who Did It," now in preparation.

Harry Von Tilzer is collaborating with Pinkham in the production of a musical comedy in three acts, to be called "Mad Love." Lewis and Gordon will handle the one-act plays.

BOOKING SHEEDY HOUSE

Louis Walters formerly of the Quigley offices, is now booking the Park Theatre in Manchester, New Hampshire. The house was formerly booked through the Sheedy offices.

"CONSTABULES" JOIN SHOW

Tom Brown's "Constabules" joined the cast of "Frivolities of 1919" on Monday, and opened out of town. The show is due in New York after a few weeks on the road.

SHOW BECOMES MUSICAL TAB

"Some Night,' a girl and musical show produced by Jack Goldberg and booked through the Shuberts, recently cancelled all its booking when Seymour Felix secured the producing rights. Felix, who has had the production revised, will place it in vaudeville as a musical tab.

The act, which will carry thirty people, including chorus and principals, together with a half-score changes of scenery, is scheduled to run a full hour. Arthur Miller, Gale Wendal and Joe Fields are in the cast. It will have its metropolitan opening at the Fifth Avenue at last half of this week.

SAXTON AND MOHR TO SPLIT

Pauline Saxton and Halsey Mohr will split their act, terminating their engagement at Loew's American here.

BROWNE ACT OPENING SET

Bothwell Browne and the Mack Sennet Bathing Beauties will open in vaudeville at the Mt. Vernon Theatre on Oct. 23rd.

WANT NAMES LENGTHENED

Bob and Peggy Valentine have complained to the N. V. A. aganist an act known as Bob and Peggy, on the grounds that the similarity of names makes a confusion in booking. The N. V. A. has asked Bob and Peggy to add enough to their team name to make it more distinctive.

JACK INGLIS COMPLAINS

Jack Inglis has complained to the N. V. A. that two different acts are both using a gag about a parlor clock and a Jewish clock, that he claims is his. He has asked that the acts either show a prior right to the gag or remove it from their offerings. The acts against which he complains are the Swor Brothers and McLallen and Carson.

WISH WYNN, COMING HERE

Wish Wynn, one of London's favorite music hall artists, has been booked through M. S. Bentham for a twenty week tour over the big time in this country, beginning at the Palace Theatre on October 27. Miss Wynn starred for two years at the Kingsway Theatre, London, in "The Great Adventure."

FRIEDLAND WRITING TAB

"Music Land" is the title of a musical tabloid now being prepared for presentation on the Keith circuit by Anatol Friedland, the composer formerly with L. Wolfe Gilbert. It will open at the Palace early in November.

LAUDER OPENS OCT. 30

Sir Harry Lauder, due to arrive in America from Australia on October 27th, at San Francisco, will open his American transcontinental tour in El Paso, Texas, October 31 and will, in all probability, reach New York by February 22. Included in the Lauder show are Muriel Window, Marion Vallance, Milo, and the Kitamura Brothers, "The Act Beautiful," and Frazer's Scottish Highlanders. Lester W. Murray will manage the tour, with Martin Wagner as his assistant, and with Willard D. Coxey and Robert McDowell in advance.

ORPHEUM DROPS STOCKTON

Stokkton, California, is off the map so far as the Orpheum Circuit is concerned, for the Clunie Theatre there is no longer to be included on the route. When Stockton was in its itinerary the Orpheum show split its week, playing three days at the Clunie in Sacramento, two days at the White Fresno, and two in Stockton.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on Page 10)

PALACE

Dramatic moments seldom witnessed in any vaudeville theatre, transpired at this house Monday afternoon during the last scene of Wilkie Bard's offering, when he stepped to the footlights after most of the audience had grown tired of his humor and explained that he was a sick man and should not have opened. However, Bard's work, especially in the "Roses are Blooming" number was greatly hampered by an assistant who supposedly injected a falsesetto voice into Bard's throat. But the number was sung off stage by a lady, and after the announcement that his voice had failed him, the deception was evident.

Opening with "The Welch Railroad Porter" Bard secured a few laughs. Then after a two minute wait, he appeared attired in female costume, closely resembling that worn by the late Nell Burgess. Here another error was made in the raising of the drop disclosing the "Watchman Set" before he was ready, and this added to the confusion. Bard, when appearing at Hamerstein's Victoria some six years ago, offered practically the same act at this Monday matinee performance, and many of his pet lines and situations have been lifted since his last appearance. It would be advisable for him to secure more timely material when he returns, and the reviewer hopes it will not be long before he is well again and able to give to vaudeville patrons comedy and pantomime in that artistic manner that has made him famous.

The pictures opened and were followed by Gautier's Dogs, who played their parts as "Bricklayers" to the delight of all.

Masters and Kraft danced themselves into the hearts of the audience and carried off a huge hit.

Kranz and La Salle sang seven songs and the harmony was well blended, especially in the high register. La Salle proved conclusively that he can also dance, as he gave imitations of well known dancers that almost brought down the house.

Cressy and Dane offered a rural playlet that contained many humorous lines and situations. Marion Hodges, as the stenographer, was excellent and the work of Cressy and Dane never better. A huge hit was scored.

De Marest and Collette are new to the Palace, but if the applause and laughter counted for anything they could remain indefinitely as their comedy and music was fine. Wm. De Merest does a bit of comedy that was a howl. While they are playing a melody, he does a nip-up and then attempts another but falls to the stage. This is repeated to howls of laughter.

Mabel McCane and her company sang and danced to the delight of all. Miss McCane has a charming voice, and the dancing of Miss Broderick stood out. The act is splendidly staged, and Miss McCane wore some beautiful creations.

The curtain was held for a minute before the appearance of Wilkie Bard, and when he stepped out a demonstration of hand-clapping seldom heard greeted him.

Bailey and Cowen went to them from the start, after Bard made his speech, and the boys worked hard to overcome the handicap. Bailey stands out as a banjoist, introducing melodies seldom heard on this instrument. Cowen sang well, but could omit one comedy number, as it was heard here last week.

The Four Bards (no relation to Wilkie) performed their acrobatic tricks with skill and held many in.

J. D.

THE ROYAL

Dolores Vallecita and her Indian leopards opened the show. The act is a well-staged animal act, and contains numerous thrills aside from being interesting.

Al Raymond and Tom Schram in "A Syncopated Cocktail," which was a mixture of old and new songs, many of them accompanied by parodies, scored quite a hit in second spot.

"The Magic Glasses," "a speculation in specs," as the program stated it, written by Frances Nordstorm, is a rather clever little skit done entirely in rhyme. The success of this offering was spoiled from the very first by the tardiness of the electrician.

Preceded by an extremely awkward pause, Florence Ames and Adelaide Winthrop were next in "Caught in a Jam." There were laughs and many of them, and, as the little episode proceeded, becoming more risque with every line (but never suggestive) the audience almost laughed until it cried.

There was another awkward pause before Nonette made her appearance. Nonette, who is billed as a gypsy violiniste and singer, possesses a fairly pleasing voice, and in playing her instrument displayed a fair technique, a rather raspy tone (except when the violin was muted) and was not always true as to tone in playing her double stops and harmonics. However, when she played her Mayga numbers she brought all the tricks of bowing and technique, which are commonly associated with gypsy music, into play. Jerry Jarnagin at the piano played passably.

Following the intermission Eric Zardo, pianist, played himself into a big hand with a well-worked-out program of classic, semi-classic and popular solos. Zardo possesses just the proper amount of technique and temperament to make his act a success on the variety stage. He opens with a medley of popular operatic airs which he has encased in an elaborate lace work of variations. This is followed by the Prelude in C Sharp Minor, a number well known to vaudeville followers, and which is always sure to please. In closing he again returns to the lace work idea, but this time it surrounds the latest jazz numbers, which he plays in the jazziest of shoulder-moving manners. He was called back for an encore.

James B. Carson and Company were next with their comedy sketch, "To Be or Not to Be," by Hugh Herbert and Ned Dandy. This turn tells the story of a young Jewish lad who would become one of the merry band of thespians, who are supposed to live always in a "frolic" or "whirl." But the senior member of the family has different views and knows of a "good opening at twelve dollars per" where a man can make an "honest" living. It finally develops that just as the lad is about to leave home for good, the long expected chance comes and he takes his place upon the stage where he "frolics" for three hundred "per." The turn is well written and contains many humorous moments.

In next to closing place, the "Creole Fashion Plate" appeared in his flawless impersonation.

Los Rodriques closed the show with an act which, aside from being interesting, was sensational. They work hard and their stunts are well worked out. They scored.

E. H.

RIVERSIDE

Rekoma lived up to his billing of executing "graceful and daring feats" in equilibrism. The young man is very graceful, and, in, addition to putting over a number of new stunts in the line of equilibrism, he also delivered some thrills in contortion work that was well done.

Big time artists are supposed to be temperamental, and we wonder if that is the reason that one of the Du-Four Boys acted so strangely at the close of the act. He had been doing a single dance, and was doing it very nicely, when, either he fell out of step, or the orchestra was wrong. Thereupon he stopped the routine of the dance and glared at the orchestra. At the close of the act he refused to bow, despite the big hand accorded. His brother, however, made up with a pleasant smile and bow. The two are nifty dancers, of exceptional merit, but the display of temper was entirely unnecessary.

Eddie Buzzell and Peggy Parker are the young couple who recently made themselves popular in "Not Yet Marie." It looks as though this team will soon become a big time act, in demand, for their personality alone is enough to get them over with any audience.

Announcement was made here of Miss Palmer's illness, and that Charles Purcell would fill in for her. Purcell was greeted with applause on his entrance. He worked without the assistance of a pianist, and was attired in a street suit of blue. Following his opening medley of production hits, he rendered a number of published songs, and a special ballad. Purcell's fault is that he took too many encores.

"For Pity's Sake," the travesty on old time melodrama, featuring Thomas Duray, seems to have added others in the cast that are new. This offering still continues to get as many laughs as it did when it toured for the first time, although the work of some in the cast seemed to lack the spirit that was formerly injected into the piece.

Frank Sabine and Harry Goodwin, assisted by a "wop" plant in the orchestra pit, offered their comedy, singing and instrumental skit and stopped the show. Sabine is a dandy ragtime pianist and also played the Hawaiian steel guitar well. Harry Goodwin sang and was compelled to take an encore with one of his numbers.

Charles Grapewin and Anna Chance kept the audience in good humor with "Jed's Vacation," a sequel to "Poughkeepsie,' which is now being done by Herbert Denton and Company. Grapewin, despite the fact that he testified to the Federal Trade Commission that "Poughkeepsie" was a worn-out shirt, is using a few gags that were in that offering, and also refers to it in some lines.

Although Ruth Roye was handicapped by a very bad cold, it did not prevent her from stopping the show until she begged off. She rendered a routine of new published numbers.

John Guiran and Mlle. Marguerite, with Billy Griffiths at the piano, are certainly worthy of better than closing position on the bill. Guiran's dancing is very good. Billy Griffiths is a pianist of exceptional merit. In short, the act is "all there."

G. J. H.

COLONIAL

Frank and Milt Britton opened the show with a musical act that scored a large hit in the position it occupied.

Miller and Bradford, on second, had little difficulty in keeping the crowd well in hand, and scored a big hit with the well balanced singing act. Miller's operatic number was well applauded, and Miss Bradford's comedy number also pleased. They declined an encore.

Mlle. Rhea, Joseph Mach, Jr., and Frank K. Irvin, followed them, and presented a clever little musical and dancing act. Mlle. Rhea is a dainty little miss, who possesses very clever toes. Her dances are well staged, and set to catchy music. Her two assistants render her capable aid.

Buster Santos and Jacques Hayes offered a comedy act that started the laughball arolling. The contrast between these two is so marked and so incongruous that their appearance together is bound to be laugh-provoking. Aside from their appearance, which helps considerably, the two are really clever entertainers, and they succeeded in scoring a huge hit.

Valerie Bergere and Company of two men and a woman, offered a playlet that is by far the best the writer has seen her in. It not only has its tense dramatic moments, but is flavored abundantly with comedy that is really clever. Miss Bergere's portrayal of the wouldbe Butterfly wife, who has "a little sense knocked into her head," is sympathetic, and shows her to be a versatile actress. The story of the playlet is as follows: George, an inventor, has been trying for a long time to put his invention on the market. His wife, a woman accustomed to luxury, is dissatisfied with him, and decides to leave him in favor of a millionaire, who is a former lover of hers. In her hurry to get away, she is injured by the falling of a pole, and, in semi-consciousness, has a peculiar dream in which she sees her future. She awakens in time to her nearly broken life right again. Miss Bergere's company rendered excellent assistance, and they deserve their fair share of the credit that is the act's due.

Following intermission and the "Topics of the Day" came Grance La Rue, with her repertoire of specialty songs. Miss LaRue is an artist in her line, and she further demonstrated her title to such a position by the manner in which she put her act across, in spite of an audience that was inclined to be disagreeable to anything that bore the marks of the aesthetic. However, she no sooner started to sing than the audience was with her, and she scored an exceptionally big hit.

Following came Bert Baker and company of two women and a man. Baker's sketch, "Prevarication," is a laughfest from begining to end. The audience just "ate it up" as it came. Baker fits his part naturally. And his company provide excellent foils for his peculiar brand of humor. Despite the age of the act, and the frequency of its appearance, it still proves its right to existence by the big laughing hit it scores.

Mehlinger and Meyer offered a singing and piano act that stopped the show. These boys are singing songs they wrote themselves, and, from the reception they got, proved their right to call themselves popular song writers.

Johnny Clark and Company closed the show with an exhibition of acrobatic skill, on the part of Clark, that provides quite a few thrills. Clark is an excellent knockabout acrobatic comedian.

S. K.

VAUDEVILLE

AMERICAN

(Last Half)

Evelyn and Marguerite opend the show with a variety offering including singing, skating and bicycling. The girls work fast and put their act over nicely.

Clay and Robinson, "The Wop and the Girl," followed. They have a song and talk act that pleases. They would do well to inject a little more pep into the act, however.

The bill was interrupted here by a Fox comedy.

DeVine and Williams followed with their comedy offering called "What Does the Public Want?" They offered a travesty on the drama, the musical comedy, and vaudeville. For an encore they offered their impression of how different stars would sing a popular song.

"Sweet Sweeties," a musical tabloid, followed. The act pleased. For a further review see New Acts.

Saxton and Mohr offered a singing and comedy act that might be classed as "not so good." Miss Saxton, a clever comedienne, is a poor singer and their comedy talk is flat. The act lacks speed and material. The singing, by Mohr, of songs he wrote, was the biggest hit in the act.

The news reel offered the second interruption to the bill.

Francis Ryan, a female impersonator, scored a decided hit. He makes a tall, impressive looking woman, and puts his delineation across nicely.

Mr. and Mrs. MacDonald, in a comedy sketch called "The Knockout," followed. The act tells the story of a young wife who decides to teach her husband a lesson. Hubby has a nasty habit of telling lies, and wife cures him of it in quick order. The act abounds in laughs, and is very well played.

Cook and Smith closed the show with a cemedy offering. These two boys, colored comedians, have an excellent act. The taller of the two essays a Chinese role, and does it well. One would swear that "a heathen chinee" was standing before him. Their concluding number is very appropriate at this time.

"Someone Must Pay," a social drama, concluded the performance, and the audience remained seated while a tale of love's trials unfolded itself in a heart-gripping manner. S. K.

PROCTOR'S 125TH STREET

(Last Half)

Fifteen acts were offered on Friday afternoon.

Levy and Alexander offered some sensational trapeze and bar work in the opening spot and found no difficulty in getting over for a big hand.

Milton Wallace offered some patter and songs, wirtten by Miss Florence Hadley, and gave a good account of himself.

Willie Hearn followed with a routine of rope-spinning and some gags.

Nanette Flack, assisted by a pianist who was not billed, sang a cycle of old ballads. New Acts.

Jack Spiro followed with a song cycle that was well set, but poorly sung. New Acts.

Bobby Guyot, evidently an amateur, talked and did some instrumental work that was poor from start to finish. New Acts.

Wilkerson and Wilkerson, two men who must have used some high shoe polish for blacking, judging from the shine on their faces, lasted long enough for Manager Bob O'Donnell to get from the front of the house to back-stage to call them off.

George and Ray Perry scored the first big hit with a dandy banjo offering. New Acts.

Jack Burdette talked and did some dandy cartooning and got over. New Acts.

Millard and Doyle, a dandy team with an act of exceptional merit, offered singing, patter and dancing, all of which they did well. They use a special drop in one, and three special place drops in two. Their closing number, with the scene laid on the Bowery, was a "tough" dance and is one of the best in the business.

Dave Harris will always score a riot in a small time house, but why resort to smut to get over? The opening numbers which Harris delivers are good, and go over well. But the latter part of his turn consists of a lot of suggestive verses, delivered in a suggestive manner.

"The Beauty Vender" is without doubt one of the best "hoke" acts in the business. One man and three character women are in the company. The man does his work well, and the characters, an Italian girl, a Jewess and an old maid, are excellent. With a little more improvement in the lines, this act can raise a riot on any bill.

Hendricks and Stone, two men, found it easy going with some singing and patter, both of which they did well.

Ruth Curtis and her jazz band followed fourteen acts and not only held them in, but scored a solid hit in closing the show. G. J. H.

VAUDEVILLE REVIEWS

FLATBUSH

(Last Half)

Noack, a young man, offered a number of equilibrist feats for the opening turn. While he showed nothing that could be termed sensational or new in his line of work, he did his work well and thrilled the audience here.

Holmes and Wells are a pleasing couple as far as personality is concerned, but their offering is badly in need of something to liven it up, for it drags from start to finish. The pair offer some singing and patter and also go through an old fashiontd waltz at the close of their act. The songs are special numbers and rendered well. The patter, however, is sorely in need of improvement.

De Onsonne and Baker are, without a doubt, one of the best female doubles to be seen in vaudeville with an act of their kind. Miss De Onsonne, who does most of the singing in the turn, delivers a "blues" song in a manner that is sure-fire. Her appearance is very neat and her voice is excellent for the type of numbers she renders. Miss Baker, besides being one of the prettiest little creatures to be seen in either vaudeville or production, can easily lay claim to being one of the best ragtime painists now appearing on the stage. As a team they are well matched, and it is no wonder they scored one of the biggest hits of the bill.

Walter Fishter and Company offer a comedy sketch that kept the laugh coming for every minute the turn was on. The old theme of mix-ups in identity is used in the offering, excellently handled by a capable cast.

Mignon is still doing her imitations and was compelled to take three encores and a large number of bows. She opened with Eddie Leonard and then offered her impressions of Sophie Tucker, Marie Dressler, Nan Halperin, Henry Lewis and Bernard Granville. With the exception of Sophie Tucker, the imitations were well done.

"Corner-Store," the old "rube" act, closed the show amid a riot of laughter. It's curious to see how human beings laugh at the sight of another human being smeared and pasted all over with a lot of white, sticky and sloppy mush. But, as long as they do, the act is sure to go G. J. H.

PROSPECT

(Last Half)

Roy Harrah and Jacqueline opened the show with an exhibition on roller skates that is marvellous. Their sensational stunts won them hearty applause.

Cavanaugh and Tompkins offered a comedy singing, talking and dancing act that was received with favor. Both are clever and have likable personalities. Their material, while it could be improved upon, is clever enough to win laughs as it is. Their genial nonsense made a hit with the audience, and accordingly they scored heavily. They declined an encore.

Nelson and Cronin followed and offered a repertoire of song numbers, new and old. The taller of the two would make an excellent eccentric dancer, for he displayed ability in that line during some of the comedy numbers. His few steps caused much hilarity and the audience was evidently disappointed that he didn't do an eccentric dance. They scored a large sized hit and took an encore. Their work is a great improvement over what it was when the writer first saw them.

Phyllis Gilmore and Company offered a comedy sketch that was a riot. The plot is as follows: A young woman gains entry to the apartments of a bachelor by means of a clever ruse. Once in his room, she tries to blackmail him. A lady book agent who has been trying to sell the young man her book enters and poses as his wife. Between them, the two manage to get rid of the blackmailer. After his rescuer has refused to be his wife, the young man asks her what he can do to repay her, and, presto, our persistent book agent bobs up, and says, "Buy a copy of my book."

Eddie Borden and Company followed with their well known hokum act, and scored their usual hit. Borden's antics won laughter aplenty. But he should, at least, give his assistant a little of the billing, for he is Borden's greatest asset.

Jack Wyatt and his Scotch lads and Lassie closed the vaudeville portion of the bill. The act contains the pep of Scotch Whiskey, the fire of the Highlanders and a breath of the heather. They scored a tremendous hit and Wyatt was forced to take two encores. What a haggis is to a Scotchman on Burns day, this act is to a vaudeville bill, for it is one that appeals by virtue of it's everlasting, inexplicable, heart holding qualities.

The show was closed with high class film features. S. K.

REGENT

(Last Half)

The orchestra at this house, with S. W. Lawton wielding the baton, seems to have considerably improved in its playing since last season. To those who remember the unmusical aggregation that held forth in the pit not so very long ago, the improvement was evident when, during the running of the feature picture, Tschaikowsy's "Chanson Triste" was rendered. It was played well.

Swain's Pets are interesting animals, especially the cats. The rats cavorted nimbly; but the cats, by reason of their apparently superior intelligence, carried off the honors.

Francis and Hume are a young man and a young woman who sing, dance and chatter after the manner of a number of others in vaudeville. The outstanding feature of their offering is the singing of the young woman toward the end of the act. She warbled in a sort of whistling staccato that got over and helped the act considerably.

King and Harvey's act is rather distinctive. Both of these men sing and one of them plays the piano as well. The one at the piano was funny when he chirped in feminine tones; and the other one is a baritone whose tones are quite pleasant to the ear. The distinctiveness of their act lies in their ability to arouse laughter without growing vulgar.

Elsie Williams and Company, in a playlet, entitled "Who is to Blame?" succeeded in provoking laughter with their offering, which deals with an energetic quarrel carried on by a newlywed couple in the presence of their uncle, the quarrel resulting from the superstition that attaches to the dropping of a salt shaker. The playlet was well acted.

Bessie Browning and Jack Denny were recalled after the finish of their act and came forth and bowed in acknowledgment of the applause they justly deserved. Denny played the piano, doing well; but Miss Browning charmed with her comical mannerisms while she sang specially written songs. She is a good comedienne with a fine sense of comedy values.

Col. Diamond, an octogenarian, according to his own admission, assisted by his very young granddaughter, seemed to be living proof of the recent assertion of the French scientist, Dr. Voronoff, that youth may be restored to the aged. The Colonel danced three waltzes and a one-step with his youthful partner, and what he lacked in terpsichoren grace and abandon he made up for in the intense interest that his dancing aroused. He is no nimble youngster; that is evident. But he is, apparently, a hale tnd heatry octogenarian, whose offering will always prove interesting in the small time houses. He is booked at this house for the entire week, and, judging from the success his act met on the opening night of the last half, he could easily remain over another. M. L. A.

HARLEM OPERA HOUSE

(Last Half)

Maria, with her accordeon, opened the show and was well received. The young lady handles the instrument in an acceptable manner and plays selections of the popular and semi-classic order in a way that brings applause. She also scored with her song offerings.

Amanda and Gray Boys were next and found the second place very easy going, with their well-sung rag-time medley of popular operatic airs. See New Acts.

"Election Night," an act filled with pep, presented by a man and a woman, was next. Their offering was well written and equally well enacted, with a good hearty laugh in every line. The turn is concocted about a man and wife who are political rivals and their stump speeches were more than humorous. The act scored a decided hit and should always find the small time easy going.

Morgan and Kloter worked themselves into their share of applause with their neat turn of song, patter and impersonations of popular stars of the stage.

Private Bobby Randall, in next to closing place, scored a number of laughs with his black-face song and talk offering and his reminiscences of camp life. Although the public has become fed up with soldier acts during the last half year, this young man had no trouble in registering a hit.

Yerke's Jazzmarimba Orchester closed the show. This somewhat odd stringed instrument was featured in the opening numbers. The work of the two young men on the saxophones was well received. The orchester is a trifle to noisy to get the full effect of the jazz numbers. They will do well to listen to Ted Lewis' Orchestra and pattern playing after it. The long-haired musician at the bass viol deserves mention o nthe bill for his clever comedy work. E. H.

EIGHTY-FIRST STREET

(Last Half)

The vaudeville bill consisted of only four acts, due to the length of the Four Marx Brothers' offering, which runs for thirty-nine minutes. Their vehicle, entitled "N-Everything," found a very receptive audience and went over big. The Marx Brothers win their success by being able to present an offering which is far and away from any other act in vaudeville. And the originality of their work is backed up by real ability.

Arthur Marx, as an Italian nondescript, is given plenty of chance to show his ability as a comedian and makes the most of every opportunity. The saying that "every move is a picture," can be changed in his case to "every move is a laugh," for every bit of his comedy pantomine is sure-fire. His harp solo, with a happy mixture of the artist and the comedian, was a gem.

Not far behind in getting laughs was Julius Marx, in the role of the father. His song and dance number made the audience wish for more.

The ten other members in the act all acquitted themselves well, and Bertine Carpenter did some fine work, particularly in a whirlwind dance.

The show was opened by the Belle Sisters, two pretty girls, offering their "Song and Dance Revuette." If the Belle Sisters could put over their songs more effectively, they would have a successful big time act. But their singing falls sadly short of the mark. They make a classy appearance and their several costumes are all tasty and distinctive. Their dancing is far ahead of their singing. But the girls sing as much as they dance. The audience treated them coldly.

"On the Ragged Edge" is a jazz comedy, written by Frances Nordstrom. It is a typical crook playlet, made distinctive by a recital of the lines in jazz metre. The idea is good and is a welcome relief from the more serious "crook" acts. But many of the rhmes are inexcusably weak. There is no defense for trying to rhyme "time" with "line," "alone" with "dome," "joke" with "goat," or "light" with "pipe." The act is originally protrayed and the setting classy.

Bert Grant and Bill Jones, billed as "popular Song Writers in a Medley of Their Bits," had an easy time of it and all of their work scored. The gag about the dead man, though, while funny to some of the audience, is probably offensive to others. Its elimination would enhance the quality of the act.

The feature picture, "The Miracle Man," was probably responsible for an S. R. O. house. This production is one of the most beautiful tales ever told. Its lesson, of abounding faith, is taught in a simple manner that reaches the hearts of all. G. J. H.

AUDUBON

(Last Half)

The Two Spartans followed the opening films with a strong-man offering of exceptional merit. The men went through a routine of muscle straining feats and the audience, contrary to its usual habit, did not wait until the end of the turn to applaud, but gave each feat a generous hand.

Coscia and Verdi are still using the same material for comedy, and have added little that is new for their instrumental numbers. They opened in "wop" costumes and did the latter part of their turn in full dress. The pair play the violin and 'cello fairly well, but their comedy has much room for improvement.

Leonard and Willard are still using their "Seldom Inn" drop, but have added a large number of new gags that proved to be riots. Some of them are inclined to be on the "blue" order, but, as delivered by the capable pair, they can't be called objectionable. The lady member of the team is an excellent comedienne and her partner, in addition to possessing a good singing voice, is a dandy straight man.

Following the debut of the "Fox News," Clara Howard, an attractive auburn-haired young woman, announced in song her return after entertaining the boys in France. She offered a number of songs and some comedy with such telling effect that she took two encores and stopped the show cold.

The audience was in a giggling mood by the time Miss Howard was through, and Burke and Touhey found the going very easy. The team, both men, play Irish characters, who have met each other after a number of years. Both start in to guy each other and they put over some fairly good gags. One played the Irish pipes and they closed with an Irish jig or two.

Jovedah de Rajah and Company, billed at this house as The Rajahs, closed the show. This is one mind-reading act that is in a class by itself. Jovedah soon had all the skeptics in the audience with him. G. J. H.

VAUDEVILLE

EVELYN NESBIT

Theatre—Mt. Vernon.
Style—Singing.
Time—Sixteen minutes.
Setting—In two (special).

Evelyn Nesbit is back in vaudeville, assisted by a pianist who was not billed when reviewed. After two years on the silver sheet, she has returned looking much younger, in fact, girlish. But she will find that her new offering will hardly do.

The last time Miss Nesbit appeared in vaudeville, she did an artistic dancing act with Jack Clifford. For her new offering she is presenting a routine of songs and dramatic bits. After an opening song, she offers a number called "You Ain't Heard Nothin' Yet," and after hearing it we didn't want to hear any more.

The next song is about Romeo and Juliet and it has some exceedingly poor patter in it. A dramatic bit comes next, probably used after seeing Mme. Petrova's success with "The Shulamite." It was very poorly done. Miss Nesbit gazed into a crystal ball and asked it whether she should marry a rich man, a poor man, or make a career for herself. After gazing, she enacted the future, showing what would happen if she did any of the three.

Miss Nesbit may be a very good screen actress, but when it comes to legitimate drama, her characterizations are far from convincing. In addition to her poor acting, the bit offered is mediocre and drags.

Her act closes with a jazz published number.

We simply cannot understand, after seeing what an exceptionally good dancer Miss Nesbit is, the reason for her offering a song cycle. We can only suggest a new act for her. G. J. H.

FAUST AND BROTHER

Theatre—Harlem Opera House.
Style—Revolving Ladder.
Time—Ten minutes.
Setting—Full stage.

Minnie Faust and her brother will have no difficulty in getting plenty of bookings as an opening or closing turn on any kind of a bill, for the simple reason that acrobatic acts of this kind are very few and are always thrilling.

Miss Faust and her brother start with a number of trapeze feats, with the trapeze hanging from the end of a revolving ladder. After a few opening stunts they went through a short routine on the revolving ladder. G. J. H.

MILDRED VALMORE

Theatre—Proctor's 125th St.
Style—Singing Comedienne.
Time—Fourteen minutes.
Setting—In one.

Mildred Valmore is an attractive woman who has the voice and, in spots, showed ability to put over a fairly good female "single." But her present offering is anything but good. For her comedy songs, she has a lot of old numbers, such as the "Cleopatra" number from Sinbad," which she delivers very poorly. Her comedy material can only be called cheap and common, and might offend an intelligent audience that had paid to see something clever.

Miss Valmore would do well to get a routine of numbers a la Belle Baker, for her voice and her personality are of that type. But her present act will never do for anything but the small time. G. J. H.

NEW ACTS AND REAPPEARANCES

WILLIE HEARN

Theatre—Proctor's 125th Street.
Style—Rope spinning and patter.
Time—Ten minutes.
Setting—Full stage.

Hearn is a yourthful appearing fellow, who has a pleasing little offering on the style of Will Rogers that will undoubtedly, get plenty of work on the small time.

Costumed as a "movie" cowboy, he offers a routine of rope-spinning stunts, using different sized rope and a clever line of patter. He would do well to pay more attention to the delivery of his gags and get more out of them. The rope stunts are good and also are done well. G. J. H.

JACK BURDETTE

Theatre—Proctor's 125th Street.
Style—Monologue and Cartoonist.
Time—Twelve minutes.
Setting—In one.

Burdette starts his turn with a lot of patter about some soap which he is supposed to be selling. In this, he put over some gags that were fairly good and others less effective.

He also offered a bit of cartooning at the end of his act that was fairly well done. The turn will do for the pop houses. G. J. H.

AMANDA AND GRAY BOYS

Theatre—Harlem Opera House
Style—Singing.
Time—Fifteen minutes.
Setting—In one.

In billing the two Grays as "boys," there was probably an attempt at subtle humor. The two alleged youths appear to be far from the class of young men termed as "boys," but, if not in the "spring-chicken" age, they lacked nothing in pep and offer an act that will always receive generous applause on the small time.

The act offers a medley of popular operatic airs which have been so arranged that nothing remains of the original theme but the melody; the rest is pure "rag." Amanda possesses a good singing voice and adds much to the success of the turn by her clever work. A little comedy has been thrown in to good effect. The two men also possess good singing voices and make good use of them. E. H.

"SWEET SWEETIES"

Theatre—Loew's American.
Style—Tabloid.
Time—Thirty minutes.
Setting—Full stage-candy shop.

Herman Becker is responsible for this act, a rather pleasing girl offering, as such acts go. There is a plot to it, which is rather unusual.

A young man has fallen madly in love with the superintendent of a candy shop. She uses him to further her own ends. She and the owner of the shop to whom she is to be married decide to trim the youngster and succeed, finally, in selling him the candy shop. He offers to give it to the object of his affections if she will marry him, but she turns him down for the other fellow.

The act is excellently staged, has catchy tunes and some really clever lines. With sufficient work, the act will gradually be smoothed out and the rough spots eliminated. In about two weeks, this ought to rank as a first class girl act, for it has the people and material. There are three principals and a chorus of six comedy girls. The work of all concerned is very good. Becker has a winner. S. K.

GEO. AND RAY PERRY

Theatre—Proctor's 125th Street.
Style—Banjo.
Time—Fourteen minutes.
Setting—In one.

A team that offers straight banjo playing is really an old time act, and there are few playing around in vaudeville now-a-days. But George and Ray Perry are by no means old-timers, for their appearance is very youthful and refreshing,—which is at the very outset one big asset in their favor.

And how they can play! This pair are a jazz band in themselves. Their entire routine consists of published numbers, jazz, one-step and a ballad, all of which they play excellently. George and Ray Perry will have no difficulty in pleasing any audience and should have no trouble in getting work. G. J. H.

MARIA

Theatre—Proctir's 23rd St.
Style—Accordionist.
Time—Twelve minutes.
Setting—In one.

Maria is a capable accordianist and a rather good singer She opens in a semi-Italian costume, and offers a native number. She then changes her costume, and offers a popular number. This is followed by several other high class selections, with costume changes, and she closes with a medley of popular numbers. For an encore, she sings a popular ballad, accompanying herself. She is a good accordianist, and has an act that will please. Her changes of costume are made with lightning rapidity. S. K.

THREE MELFORDS

Theatre—Proctor's 23rd St.
Style—Acrobatic clowns.
Time—Ten minutes.
Setting—Full stage. Barren.

The Three Melfords are presenting a tumbling act that needs a little speeding up. They offer a routine of ordinary tumbling and several risley tricks. They work in black and white makeup, with costumes to match.

The act is capable of good things, if properly treated. For instance, they could inject some real good comedy and get some lively, snappy music. Also, the value of the act would be greatly enhanced by the use of a black and white checkered box drop, as it would add an artistic touch to the turn. S. K.

HENDRICKS AND STONE

Theatre—Greenpoint.
Style—Singing and Talking.
Time—Eighteen minutes.
Setting—Ordinary in one.

Hendricks and Stone have an excellent singing and talking act. Both have good voices, their talk is clever, and Hendricks dresses well. Stone does the comedy, while Hendricks plays straight. He makes one of the classiest straights we have seen.

They open with some talk in which Hendricks tries to get Stone, who is drunk, to go home. This leads to a song about going home to mother. Stone then leaves the stage for the purpose of getting a drink and Hendricks sings a high class ballad. Stone follows with a comedy song, and they follow up with more talk and songs. They should find the going easy anywhere, for they have the goods, and deliver in fine style. S. K.

ANNA WADELL AND CO.

Theatre—Greenpoint.
Style—Comedy skit.
Time—Twenty minutes.
Setting—In one. Ordinary

Anna Wardell and her assistant are offering a travesty on the suffrage situation in which they are candidates for Mayor of the Woman's Suffrage and Independent parties, respectively. The act consists of campaign speeches and provides many hearty laughs. Some of the remarks could be eliminated and the act speeded up toward the finish.

They start off furiously and keep up the pace for most of the act. But the last three minutes slow down, and drag monotonously. If the act should be speeded up toward the close, it would go much better than it now does.

Aside from the fault noted, the act is a perfect little comedy skit, which should have no trouble in getting laughs wherever it plays. S. K.

JACK SPIRO

Theatre—Proctor's 125th Street.
Style—Singing.
Time—Fourteen minutes.
Setting—In two and three (special drop and boxed.

Either Spiro cannot sing, or when reviewed, he was troubled with a very bad cold. His first drop is a curtain of blue satin, hung in two. In the rear, set in three, is a boxed stage with special place drops for each number. And in this he works.

He opened in uniform, which he wore all through his routine. The first scene was supposed to represent the trenches in Flanders, and very melodramatically, Spiro sang several songs followed by a dramatic recitation. After the orchestra vamped several minutes, he offered his next number, with a battleship for his background. G. J. H.

BELLE NEWMAN

Theatre—Proctor's 125th St.
Style—Singing and Violin.
Time—Fourteen minutes.
Setting—In one.

Miss Newman opened her offering by singing a ballad off stage, entering during its rendition. She followed it with another song and then did a violin solo in a costume ala Nonette. A vocal number followed the instrumental one and she closed with some popular numbers on the violin. Her voice is a wide range contralto. But we would suggest less singing and more violin playing as an improvement to the act.

At present, Miss Newman will do for the small time only. But with a god violin routine and a more attractive wardrobe she may reach a much higher plane. G. J. H.

BOBBY GUYOT

Theatre—Proctor's 125th Street.
Style—Singing, talking.
Time—Fourteen minutes.
Setting—In one.

Attired in bell-hops' uniform, Bobby Guyot makes a good start with a comedy published number. But after his opening song, he fell flat. His material was poor to an extreme and his delivery, although a bit confident, was just as bad. Bobby also played the clarinet and a couple of whistles. All we can say about his playing is that we'd hate to be his neighbor.

Now, if Bobby is really anxious to go into vaudeville, he should get some one to write an act for him and some one to teach him to play the clarinet. G. J. H.

STOCK NEWS

Stock Companies Putting Towns on Theatrical Map

Many That Have Not Had Own Amusements for Years Are Housing Companies. Outlook for Success of Companies Very Bright.

Although New Jersey is just across the way from New York, there are many small towns there that have never been heard of theatrically speaking, and were it not for the unusual turmoil and sudden ending of the war and the recent strike, they would have remained unknown. But the strike brought an unlooked for wave of prosperity to stock managers and they found themselves with companies on their hands and no theatres to put them in.

Then one or two enterprising folk went over the Jersey and started hunting, and soon they unearthed several small towns, averaging about 4,000 to 5,000 population which had never had any amusement centers of their own, True, there were theatres there, but no one had ever used them, and so these persons started leasing the theatres. And now there are about a dozen new names on the theatrical map of New Jersey, and such towns as Woodcliffe, Ramsey, and the like, which had up to now been known only to those with relatives there, or those who had been there for vacations, are becoming known theatrically.

The outlook for stock in these towns is par excellency, because they are amusement hungry and ready to gobble up anything that can come their way. The residents of these places who have had to go to nearby cities like Paterson and Newark, for their amusement, went willingly, but now that they are having plays brought to them, there is no reason to supose that they will not support stock companies.

HORTON GOES WEST

Edward Evarett Horton, well known along the pacific coast as a stock leading man, has left New York and gone to Los Angeles to head the Majestic Theatre Stock Company, where he will open in the leading role of Broadway Jones.

CHAMPLIN GETS 2 PLAYERS

Freehold, N. J., Oct. 20.—The Chas. K. Champlin Players, appearing here this week, have with them two new players. They are Hazel Carleton, the new ingenue, and Chauncey Dumas, electrician, who also plays small parts.

TO RE-OPEN TOUR

Williamsport, Pa., Oct. 20.—Robert Downing, the evangelist actor, opens here to-night in "Ten Nights in a Bar Room," after an enforced lay-off due to congested bookings. After a short tour through this state and New York, he will head South via Norfolk and Richmond, Va., for an extended tour that will eventually carry him to the Pacific coast.

JOINS JEWISH PLAYERS

Morris Rosenblatt, recently arrived from Europe, has been added to the cast of the Lyric Theatre Jewish Stock Company, in Brooklyn. He is a discovery of M. Wilensky, director of the company.

LEAVE STOCK FOR VAUDE.

Akron, Ohio, Oct. 17.—Paul A. Moher and Del. W. Sherrard have left the Pauline McLean Stock Company, now playing here. The two are preparing an act for vaudeville.

WILL PUT ON NEW PLAY

Bridgeport, Conn., Oct. 20.—"One Born Every Minute," a new play, will be given it's first performance on the 27th of this month, when the Poli Players, at the Lyric Theatre, this city, will present it. The piece will be given for the benefit of New York managers, with a view to Broadway production. It was originally scheduled for Broadway under the title of "Dollar Bill."

JOIN GLASSMIRE STOCK

Baltimore, Md., Oct. 20.—Ralph Murphy and George LaRue have joined the Glassmire Stock Company at the Colonial Theatre, this city, as juvenile and leading man respectively.

CUTTER CO. DOING WELL

Perry, N. Y., Oct. 18.—The Cutter Stock Company closed its engagement here tonight after a week of turnaway business. The company has been doing turnaway since the tour started. In the cast are, Ward McAllister, M. A. Brewer, Herbert Powers, Jack Raymond, Luella Arnold and Luola Blaisdele.

RETURNS TO BRIDGEPORT

Bridgeport, Conn., Oct. 18.—Jack McGrath, who has been connected with the Polis Players for the past four years, has rejoined his old company at Bridgeport, Conn.

JOINS NEW HAVEN PLAYERS

New Haven, Conn., Oct. 17.—Winifred St. Clair, well known stock leading lady, has joined the Poli Players in this city and opens on Monday the 20th, in "Pollyanna."

KANE TAKES CHARGE

Thomas F. Kane, president of the Century Play Company, has assumed all the responsibilities of management, and will, in future, handle all of the company's business. DeWitt Newing, formerly general manager of the company, resigned his position to accept one with the Reynolds Denniston Repertoire Company, to tour the Orient.

GETS COOKE PLAY

The Century Play Company have secured the territorial rights to Charles Emerson Cooke's play, "A Regular Feller," at present at The Blackstone Theatre, Chicago. The play will tour the three-night and week stands also. The Century Play Company's rights are for stock only.

THATCHER TAKING TRIP

James Thatcher, general manager of The Poli Stock Companies, left New York last Friday for a tour of the circuit. He first visited Waterbury to see the presentation of a new play and then started on his tour. He has gone to see how the companies are doing.

OPELS CLOSE SEASON

The Opels have closed the season of "A Night In Wonderland," playing their last week in Toledo, Ohio. The company was out twenty-four weeks, only one of which was a losing one. The company will spend the Winter in Toledo.

CHICAGO NEWS

Three Film Men Held in Railroad Ticket Fraud

Charged With Working In Connivance With Conductors To Resell Tickets After They Were Collected On Trains. Cleared $150,000, It Is Said

Three prominent Milwaukee motion picture men have been arrested by secret service and Pinkerton detectives, who have been working for months in an attempt to uncover one of the greatest railroad ticket swindles ever attempted in this part of the country. They are Frank M. De Lorenzo, a member of the Mutual Film Co., John De Lorenzo, of the Purity Film Company and Alfred T. Tanzer, also a motion pitcure man.

The three together with several conductors of the North Shore Electric lines, have confessed the officials say, to their part in the swindle, which has baffled the entire detective forces of the West. $150,000 is said to have been cleaned up in the past three months, through stolen tickets.

The film men cleverly laid their plans and alowed several trusted employes of the railroad, especially conductors, in on their plan, the officials state. The conductors would collect the tickets, turn them over to the film men, who would it is alleged resell them at a cheaper price. In this way the ticket was sold at least ten times before it was returned to the company.

For months spotters had been working on the case and could not discover the methods used. The film men had bragged it is alleged that they had a scheme that couldn't be beaten unless some one squealed. The men will be prosecuted to the fullest extent of the law, stated Britton I. Budd, president of the company.

NEW SHOWS COMING

Chicago's future attractions have been announced by the various loop theatres;

"The Call" is slated to arrive here Oct. 23. In its cast will be Margaret Owens, Walter Wilson, Hubert Wilke, George Stewart Christie, Frekie Boros, Antionio Salerno, and Captain Edward Foster.

"The Five Million" with Ralph Morgan and Beatrice Noyes will open in Chicago, for an extended period on Oct. 23.

"She's A Good Fellow" with Joseph Santley and Ivy Sawyer will come into the Illinois on Oct 26.

Robert Mantell, will begin an engagement at the Olympic theatre on Nov. 3. He will offer a repertoire of Shakespearian plays.

HOWARD IS SUED NOW

The marital woes of Lorin J. Howard are just starting. Following his being caught in his apartment with Ada Gerard, his leading lady, and being arrested, he is now being sued by Blanche A. Howard, for separate maintenance. Mrs. Howard alleges that Howard and Ada Gerard have been living together for some time and also declared that Howard has never supported her since their marriage.

Mrs. Howard further says that since her husband is enabled by reason of the nomadic character of his business, to travel extensively, she fears that unless a writ of ne exeat is issued restraining him from leaving the jurisdiction of the court, he will go to some other state, thus defeating her attempts to obtain separate maintenance.

The Howards were married Nov. 27, 1904 and separated March 14, 1914. They have a daughter ten years old. The mother asks to be awarded the custody of the child. The bill filed claims that Howard has an annual income of $10,000.

EXPECT MOUNTFORD HERE

Dr. T. F. Galligan, official dentist to the White Rats in this city, has returned to Chicago after spending a two weeks vacation in the West. He speaks enthusiastically about the opening of the White Rats local office here next month and talks confidently of the success it will make in this vicinity. Harry Mountford is expexted here to lease a location suitable for club purposes.

KISNER IS RELEASED.

Louis Kisner, the vaudeville actor brought here last week from Pittsburgh, Pa., as a subject in the murder of Mrs. Louisa Brown, was arraigned this week before Justice of the Peace Seymour T. Maywood, Ill., and released. Justice Seymour found that the evidence against him was not sufficient to detain him.

TO MANAGE "THE STORM"

Eugene Quigley, for a number of years in the various box offices of local theatres, and who arrived here last week in the capacity of manager of "Keep It To Yourselr", departed for the East to-day to assume the management of "The Storm", a new spectacular melodrama by Langdon McCormick.

GOES ON LOEW TIME

Bert Lewis has declined to accept a twenty-two week tour of the Western Vaudeville Managers' Association time and will depart next week to open a tour of the Marcus Loew Curcuit in the East.

WHITE SHOW COMING HERE

George White's "Scandals of 1919", now playing an engagement in the east, is reported as slated for an early engagement here, occupying the Colonial theatre. Among those in the Cast are Ann Pennington. Lou Holtz, Lester Allen, George Bickel, Al Sexton, Lowell Drew, Yvette Rugel, Adele Arsdley and Ora Munson.

SIGN VAUDEVILLIANS

Muscial comedy revues, now playing in Chicago cafes, are leaning t'wards the vaudeville field for talent. Elsie Wedda, Edith Allen, Billy Robinson, Dorothy Boswick, Johnnie Byam, Josephine Taylor and Charles Gash have been engaged for Edward Beck's "Spotlites."

AVERAGING $18,000

"Up in Mabel's Room", which has been playing here for the last eight weeks, and is still going strong, reports that the lowest amount taken in at the box office for the entire run, was $18,000 a week, which has been the minimum for the entire run.

CENTRAL TO RE-OPEN

The Central Music Hall, formerly the old Whitney Opera House, is preparing to open its doors as a musical comedy theatre.

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A NEW ANGLE

More and more is the theatre figuring in the annals of Wall Street financeering. First, it is a huge movie combine that we read about; the capitalization runs into millions and vies with that of the foremost industrial organizations listed on the stock exchange.

More recently comes the announcement that the Loew string of theatres have ben merged into one controlling corporation whose capitalization is variously stated as approximating $50,000,000 or $100,000,000. Wall Street is deeply concerned with the investment possibilities of the theatre, the activities of some of the foremost bankers down there in theatrical stock underwriting being the best evidence of the importance that the theatre has achieved as a dividend paying possibility.

There is another reason why Wall Street is looking more and more toward the theatre as a financing proposition. It has to do with the control of the railroads by the government.

The railroads were always fruitful financial playthings for Wall Street. They afforded The Street's banking and brokerage manipulators an opportunity to place scores of millions of dollars at once in something that was at least potentially dividend paying. Now that the government has taken over the control of the railroads, with the possibility looming that the roads will not be returned to their private owners, probably never entirely, a fertile entity for the investment of millions of dollars has been filched from Wall Street.

So Wall Street looked about for something to take the place of the railroads as an investment proposition, and since Wall Street has sharp eyes it was but natural that these financial orbs should focus on the theatre. For, strange as it may seem, the theatre in this country earned more money than the railroads last year. And the theatre bids fair to continue earning more money than the railroads, which puts the theatre, from a dividend paying standpoint, at least, above the railroads as an investment proposition.

The result is that we now have bankers "buzzin' aroun'" theatrical managers and seeking detailed light on the earnings of their theatres, rather than as formerly, when their chief interest lay in the specific female member of the cast whom they had signalled out for their special adoration.

25 YEARS AGO

J. M. Ward was managing "Pawn Ticket 210," a comedy drama by David Belasco and Clay M. Green.

Harry Harwood was with the Empire Theatre Stock, New York City.

Josephine Sabel played the Orpheum, San Francisco.

The first strike of the Actors' Protective Union was "pulled" at the Park Theatre, Brockton, Mass. When Joyce and Carroll were closed by the management, all the acts walked out by orders of Delegate W. J. Garrison.

F. Ziegfeld, Jr., was proprietor of the Sandow Trocadero Vaudevilles.

Adolph Phillips produced "The New York Brewer and His Family" at the Germania Theatre, New York.

Olga Nethersole made her American debut at Palmer's Theatre, New York, in "The Transgressor," supported by Wilton Lackaye, Ida Conquest, G. F. Nash, Mrs. D. P. Bowers, J. H. Barnes, E. M. Holland, and Grant Stewart.

"Little Christopher Columbus" was presented by Edward E. Rice at the Garden Theatre, New York.

ANSWERS TO QUERIES

R. S.—The White-Steppers, who are appearing in vaudeville, have appeared in burlesque with Dave Marion's big show.

M. I.—James J. Lowry died at his home in Long Island on August 23, 1916.

K. T.—The $10,000 Beauty with the Adam Forepaugh circus at that time was Louise Montague.

N. C.—"The Cohan Revue 1916" opened at Atlantic City, N. J., on Aug. 14 of that year.

I. P.—Francis X. Bushman and Beverly Bayne are now rehearsing with a production.

S. A.—Ann Murdock was starred in "Please Help Emily."

L. S. D.—Annie Pixley starred in "The Deacon's Daughter.

D. C. O.—There is no charge for registering your material with the Clipper. Just turn to the last page and cut out the coupon, follow the directions given and mail it in.

A. H. L.—Harry Akst, who is appearing with Irving Berlin in vaudeville, is Berlin's private secretary. He did play for one week with Nonette at the Alhambra last month.

C. B.—Dick Himber is now with Bee Palmer in vaudeville. The rest of the band that was formerly with Sophie Tucker at Reisenweber's is also with her. The original band is all broken up. One of them, the pianist, is now with Pressler, Klass and Saxe in their vaudeville act.

P. L.—"The Old Homestead" was played for three consecutive seasons at the Academy of Music, with the exception of the season of 1890-91, when Denman Thompson revived "Joshua Whitcomb."

H. U.—"Hypocrites" made its debut in film form at the Strand Theatre, not "The Thoroughbred," which was presented during the same week at the Rialto.

D. K.—William Fox purchased the City Theatre, on Fourteenth Street, in August, 1916. The site was formerly occupied by the Dewey Theatre and the Unique Picture House.

H. P.—Evelyn Nesbit is returning to vaudeville. She broke in her act at Proctor's Mt. Vernon Theatre and the act is reviewed in the New Act department of The Clipper.

S. V.—Mr. Renton, of the Keith offices, tends to the booking of all the tryouts at Proctor's 125th Street, on Fridays. He would be the best man to see.

H. L.—The team was formerly known as Bard and Bann. Bann is the one who did the "Nance." He is now doing the act with another young man under the name of Huyler and Bann.

C. G.—The act now done by Mel Kee is the same as was done by Al Herman when he was in vaudeville last season.

A. K.—We don't know the Creole Fashion Plate's age.

D. D. V.—Yes, Douglas Fairbanks appeared on the legitimate stage before going into motion pictures.

S. A. L.—Maude Fulton wrote "The Brat." It was a comedy in three acts and had its New York premiere at the Harris Theatre. Oliver Morosco produced it. It was a success.

R. E. D.—The act to which you refer never played in New York. It may have been showing here under a different name. It would be exceedingly difficult to trace the act, however, as there are so many offerings answering to the same description.

R. A. D.—Wallace Reid was formerly with the Metro. He is appearing in Paramount productions at present.

M. S. Q.—Schubert, a contortionist, was with the Barnum and Bailey circus two years ago.

T. T.—Naninoa, a Hawaiian steel guitar player, appeared in some of the local vaudeville houses in 1917.

S. J. R.—Burns and Frabito are credited with being the originators of this bit of business.

C. V. E.—Emma Carus is Irish. Yes, she is back in vaudeville.

B. H. F.—Sam Bernard has been appearing on the stage for more than twenty-five years, so you lose your bet. Yes, he has done Dutch comedy.

D. J. T.—Billie Burke is the wife of Flo Ziegfeld. Yes, she also has a daughter. No, she is not married to Tom Meighan. Never was, either.

S. R. B.—Fritzi Scheff is not an American girl. She was born in Austria-Hungary. She has appeared in Grand Opera.

C. J. P.—Bessie McCoy Davis is the widow of Richard Harding Davis. Yes, he was a war correspondent, author, and playwright. She was the original "Yama-Yama" girl.

R. E. P.—You win the bet. Edyth Lyle played the part of Janet in "Johnny Get Your Gun" two years ago.

H. D. E.—Evelyn Nesbit played in vaudeville with Jack Clifford in 1919.

T. G. F.—Leo Donnelly appeared in "A Small Town Girl." A. H. Woods produced it. It was not a great success.

W. A. C.—Pat Rooney died twenty-seven years ago. He was the father of the Pat Rooney now appearing in vaudeville.

S. A. A.—Fay Templeton returned from Europe in April, 1892.

Rialto Rattles

THE BRAVE DESERVE

Jimmy Hussey's billing on the programme reads "Jimmy Hussey wishes himself, Tot Qualters, etc." Why don't you tell it to her, Jimmy?

AND NOW WE'LL POME

When we sit and watch actors,
As they come and speak and go,
We think of what old Barnum said,
And we know it must be so.

ANENT THE LAY-OFF

Of all sad words that actors speak,
The saddest are, "No work this week."

STILL SPOUTING

There once was an actor, McNamm
Who said, "I'm the Great I am."
Said an actor, McTish,
"Why, you poor silly fish,
You're only a very poor ham.

PUT THIS IN THE ACT

She—Why are you entering that house. It's haunted.

He—Perhaps I can round up some spirits.

This is bound to go nowadays.

THAT'S OUT

The old belief that actors don't eat is now out of date. Proof that they do is that the Automat has built half a dozen new restaurants in the last two months, all near to Times Square.

QUITE SO, QUITE SO.

"Some One Must Pay—With an All Star Cast," sign over a local picture house. How true were the words of the poet who said, "from the mouths of babies and fools oftime cimeth words of wisdom."

OUR OWN DICTIONARY

Dancer—Much maligned word. Very often misused.

Diversiment—What most dance acts are supposed to be, but few are.

Decided—What most hits are supposed to be. Also some blondes.

Divorce—Found frequently among famous man and woman teams.

Drummer—Often depended upon for laughs in shows and who makes bedroom farces possible—and chorus girls happy.

Doorman—The hereditary enemy of the reporters.

Drawing card—What every act claims to be.

AND SO IT GOES

A drama in one scene.

Characters—An actor and a chorus girl.

Place, vaudeville theatre stage.

He meets her and she him. They talk a little and she tells him her life story. He pities her and takes her as his partner and they frame a two act. They are successful and, in order to eliminate expense, they are married. They become big timers and all is bright until she finds him and another woman. She gets a divorce and a mortgage on his pocketbook for the rest of his life, and quits working. He works himself to death trying to pay her alimony, and then she marries another.

HERE ARE A FEW

Why do all of these opening turns use a Spring scene with birds singing, and so on, and then, when the curtain rises, disclose two husky looking Greeks who do a hand to hand balancing turn?

Why does every cabaret singer who enters vaudeville style herself an "International Prima Donna"?

Why does every Hebrew comedian sing a song about setting Ireland free and get away with it?

MELODY LANE

Phonograph Companies Sued for Record Royalties

Leo. Feist, Inc., Files Six Suits; Three Against the Columbia and Three Against the Victor for Royalties on Phonograph Records Sold in Canada

Leo. Feist Inc. has filed six suits at law against the big mechanical reproducing companies, three against the Columbia Graphaphone Co., and three against the Victor Talking Machine Co. for royalties on the sales of phonograph records sold in the Dominion of Canada.

The suits are based upon a decision handed down by the Appellate Division of the Supreme Court, which decided in a previous Feist suit against the Columbia, that the reproducing companies must pay a royalty of two cents for each record sold in the Dominion of Canada, the master of which was made in the United States.

The evidence in the first, or test case revealed the fact that several of the steps in the manufacture of a phonograph record sold in Canada were taken in the United States, and this the court held constituted manufacture in so far as royalty liability was concerned.

According to the Appellate Division decision, music publishers can collect royalties from the sales on phonograph records in Canada the master records of which have been manufactured in the United States for a period extending back to the enactment of the new copyright law of ten years ago and provided the statute of limitations does not cut off any of that period, publishers have a claim for royalties since the new law went into effect.

Various estimates as to the amount involved have been made but experts unhesitatingly state that it runs into millions of dollars as the sale of phonograph records throughout the Dominion of Canada is enormous and is constantly increasing.

The six suits filed by the Feist house are as follows:— Against the Columbia Co., one in the municipal court in connection with the song "Alabama Lullaby", one in the City Court affecting the songs, "Hail, Hail! The Gang's All Here", "Homward Bound", "I Don't Want To Get Well", and "In The Land of Wedding Bells", and one in the Supreme Court relating to the songs "The Navy Will Bring Them Back" and "Mother Here's Your Boy". Against the Victor Talking Machine Co., all three are in the municipal court, No. 1. is in connection with the song, "It's A Long Way To Berlin," No. 2. "Ja Da" and No. 3. "Everything is Peaches Down In Georgia'.

The Columbia Co. has made application to have its cases transferred to the Federal Courts.

Gilbert & Gilbert are the atorneys for Leo Feist Inc.

"THE VAMP" IN MANY SHOWS

"The Vamp," Byron Bay's big novelty song success, is a big feature in no less than four of Broadway's big shows, a unique experience in song history. The introduction of a published number in any show has in the past automatically barred it from any other production. Not so with the "Vamp," however, which can be heard in the "Greenwich Village Follies," the Georgie White show, the "Gaieties of "1919" and Belasco's "The Gold Diggers."

SHERWOOD WRITES SONG

Ray Sherwood has completed the lyric of a new song, set to a melody by F. W. Vandersloot, of the Vandersloot Music Co., which will be released within the next week or so. The Vandersloot catalogue now has for its leaders, "Let Me Dream," "Then I'll Stop Loving You" and "Gee Whiz."

VON TILZER PLAY READY

Harry Von Tilzer has completed the musical score of the play "Mad Love," by Frances Nordstrom. The piece has been accepted by a well known firm of producers and will be presented around the holidays.

HARRIS HAS NEW ONE

In "Give Me A Kiss," Chas. K. Harris has a new song which judging by the manner it is being taken up by trade and profession will be one of the most popular in the big Harris catalogue.

FRIEDMAN TO OPEN NOV. 1ST

George Friedman will open his music publishing offices at 165 West 47th Street as soon as alterations are completed, which will be around the first of November.

BDWY. OPENS NEW OFFICE

The Broadway Music Corp. has opened a branch office in the Camerphone Building, Pittsburgh.

FIFER OPENS SONG SHOPS

C. Arthur Fifer, the Quincy, Ill., music publisher, is opening a series of song shops which will be known as the Saunders Sons Shops. The first one is in Quincy and is under the management of Mr. and Mrs. H. C. Saunders. In addition to demonstrating and selling the popular publications of all the publishers, a professional department for the popularizing of the Fifer Music Co. publications is to be in each of the shops.

HARRIS HAS PICTURE BALLAD

"In Mizzuri," the Paramount-Artcraft film in which Robert Warwick is starring, was shown last week at the Rialto and with it was played and sung Chas. K. Harris' new song of the same name. It will be featured wherever the picture is shown.

NEW SONG TEAM FORMED

Sam Coslow and Joe Gold have formed a songwriting team and have written a number of new songs which are ready for release. "All the Girlies Are Wild About Me" and "Pickaninny Mine" are among the first. Both of these songs will be issued by Chas. K. Harris.

SCENARIO BRINGS $5,000

Charles K. Harris sold the scenario "What Children Will Do" last week to Frank Hall for $5,000. Lew Fields will probably be starred in the picture, which is to be a big feature to be released sometime around the first of the year.

RUSSAK LEAVES COHEN.

Bob Russak, for the past month connected with the Meyer Cohen Music Co in the capacity of road salesman, is no longer with the Cohen house.

EMERY WITH VON TILZER

Ted Emery has joined the staff of the Harry Von Tilzer Music Co. and is in charge of the Detroit office.

BERLIN OUT OF VAUDE.

Irving Berlin, who had a twenty weeks' vaudeville tour booked closed at the Palace after completing his second week. Berlin, will probably never be seen in vaudeville again as his performance was far from satisfactory either to his audiences or himself. Berlin has neither the vocal or physicial strength to stand up under the two a day grind and as the end of the Palace engagement drew near, he on several occasions looked dangerously near collapse.

Irrespective of the salary and the value to his publishing house in appearing in vaudeville Berlin doubtless did a wise thing in cancelling the remainder of his tour.

SONG WRITERS OPEN STUDIO

Larry Briers, pianist at Cafe de Paris, and Lee M. Walker, who has been associated with the Henry Burr Publishing Company as Lyricist, have opened a Studio at 145 W. 45th St., together with Byron Gay, composer of "The Vamp." Messrs. Briers and Walker are promotin gtheir numbers "Nothing Counts But You," "I'm Homesick For You" "Thoughts of You" and "My Lovin' Eskimo' and are also preparing special song material for Vaudeville and Concert artists.

PERCY WENRICH TO PRODUCE

Percy Wenrich, the songwriter and composer has joined the ranks of producing managers and has formed a company which will present as its first piece a new musical comedy, as yet unnamed, the book and lyrics of which are by Raymond Peck and the score by Mr. Wenrich.

The company, recently incorporated bears the name of Vincent Dailey & Co.

SOL BLOOM GOES ABROAD

Sol Bloom, who a few years ago was a music publisher, deserting that business to become a phonograph dealer, and later entering the real estate business, is on his way to Europe.

Sol, who has been identified with several business ventures since he quit the music business, has accumulated a lot of money in his various ventures, and hsi trip abroad is in the nature of a vacation.

RAY WALKER PUBLISHING

Ray Walker, the songwriter recently returned from France, is now in business with Lou Walker, and has opened offices in the Gaiety Theatre Building. In addition to furnishing musicians and entertainers for concerts, clubs and dances, the firm is publishing music and have for its first publications several instrumental numbers, which will be followed by a number of songs.

VON TILZER HAS BIG HIT

In "Carolina Sunshine" Harry Von Tilzer has one of the big hits of the season. The number is successful in both its vocal and instrumental forms.

EZ. KEOUGH WITH THE B'DW'Y

Ez. Keough, formerly with the Chicago office of the McCarthy & Fisher Co., is now with the Broadway Music Corporation.

REMICK BUYS KENDIS SONG

Jerome H. Remick & Co. have purchased the publication rights of the new Kendis and Brockman song, "All I Have Are Sunny Weather Friends."

FRISCO MAN ON WAY EAST

J. A. MacMeekin, a San Francisco music publisher, is on his way east and is stopping at the principal cities. He is expected in New York the latter part of next week.

FRIEDLAND ACT NOW READY

"Musicland," Anatol Friendland's now vaudeville act, is ready and will be shown within the next few days. In the new act are a number of songs which Friendand has written and which are said to compare very favorably with any of his previous successes. Two of the new ones are "Thanks," a finely written ballad, and "I've Got The Cutest Little Daddy," a melodious novelty. These are the feature numbers in the act, in which the composer will be seen, supported by a cast of twelve. It is a miniature review, without doubt the most imposing vaudeville offering ever presented by a songwriter.

A critic at one of the act's rehearsals declared that Friedland merits the title of "The Ziegfeld of Vaudeville" Melody, novelty, girls and stunning effects are the ingredients he uses in the act, and the result is said to be something of a sensation.

Jos. W. Stern & Co., the publishers of "Dream Girl," "Sweet Adair," and other Friendland hits are again his publishers, and will issue the new numbers. The act will be seen for the first time in New York at the Colonial Theatre on November 3.

STRIKE HURTS CAMPAIGNS

The printers' strike is seriously interfering with the national advertising campaigns of a number of the big popular music publishers. Not only are many of the big publications with the ad. copy ready for printing completely tied up, but publishers are short of printed copies of music as well. The big music printing plants in New York are shut down, and while a few of the publishers have been able to get copies printed out of town, the supply is limited and the quality not up to the standard of that of the New York printers.

TAYLOR BUYS A "DIXIE" SONG

Tell Taylor, the Chicago publisher who is now in New York looking for offices, has purchased a song called "Dixie Lullaby," which he states is a sensation. He bought the number from the Dixon-Lane Co. of St. Louis, as with that number as a feature he plans a big campaign in and around New York.

H. C. OF L. SONG READY

Shafter Howard, a San Francisco music man, has just released a high cost of living song called "I'm Going To Arizona In The Morning." Howard wrote the music of the musical comedy "His Majesty," which was produced in 1904 and which was well received. The lyric of the Arizona song is by James Reilly, a writer who already has to his credit a number of successful songs.

NEW SONGS FOR GORDON DUO

The Gordon Duo are meeting with much success with a number of new songs recently added to their repertoire. They are singing both popular and high class compositions, including the famous Melba song by Arditi and Hager and Goodwin's "That Wonderful Mother of Mine," both of which are decided hits with them

COMEDY SONG SCORES

Murphy and White, two of vaudeville's clever entertainers, are scoring a laughing hit everywhere with the comedy song "Give Me The Sultan's Harem," one of the many clever numbers in the Witmark catalogue.

HARRY SINGER WITH STASNY

Harry Singer has joined the professional department of the A. J. Stasny Music Co.

BURLESQUE

BURLESQUE CLUB LEASES NEW HOME

WON'T BUILD HOUSE NOW

Instead of building a new club house, the Building Committee of the Burlesque Club, has leased a new house for three years and nine months at 161 west forty-fourth street, next to the stage entrance of the Criterion Theatre and a short distance from Broadway. The new clubhouse will have three floors, on the first of which will be the office and reception rooms, the larger room of the four being the same size as the entire floor of the present quarters. Here will be held the entertainments which will be given monthly during the year. The ball room, meeting room and billiard room will be on the second floor. The third floor will be devoted to reading and card rooms and living rooms for the steward. The lease was signed on October 17 and the club rooms will be ready for the members November first.

The club house will be entirely furnished with the most up-to-date furniture all of which has been donated by three men high in burlesque circles who do not wish their names mentioned.

Tom Ward will remain as the steward and in charge of the place. A house committee has been appointed, one member of which will be at the club each afternoon and one at night to look after the comforts of members and their friends. According to the present programme, Danny Goodman will be at the club Monday night and Tuesday afternoon, Bert Weston, Tuesday night and Wednesday afternoon; Dave Leavett, Wednesday night and Monday afternon, Lou Lesser, Thursday night and Friday afternoon; Harry Rudder, Saturday night; Phil Dalton, Sunday night and Saturday afternoon; Will Roehm, Sunday afternoon.

Lou Reals is on the list for Friday night and Thursday afternoon, but, as he has accepted the management of the "Sport Girls," now on its way West, another member will be appointed in his place.

The membership is rapidly increasing and many of the old members who were back in their dues and had practically dropped out of the club, have been sending in their dues during the last week. Forty of these have already paid up during the week, and applications have been received from thirty more to join the club.

A complete roster of the officers of the Burlesque Club are James E. Cooper, president, Will Roehm, vice-president, B. K. Kahn, treasurer, and Lou Sidman, secretary. Board of Governors, J. J. Williams, Joe Emerson, Chas. Falk, Dan Guggenheim, Frank Eldredge, Harry Rudder, Phil Dalton, Nat Golden, James Sutherland, Chas. M. Baker. Lou Lesser is chairman.

PETE CLARK IMPROVING

Pete Clark who has been ill and in a very dangerous condition at his home in Richmond Hill, L. I. for the past seven weeks, is reported well on the road to recovery. In fact, he is now able to get out of bed and sit up. The doctor allowed him to get up Sunday and he spent most of the day in his easy chair.

ROSE HAILED TO COURT

New Orleans, Sept. 18.—Lew Rose, proprietor of the Dauphine theatre, here, was arraingned Friday morning in the criminal district court, on the charge of operating a disorderly house in connection with which charge he was indicted by the New Orleans parish grand jury last Friday.

The case involves a temporary injuction granted the theatre against the police authorities of the city, prohibiting them from closing the Dauphine or interfering with the performances there and follows the closing of the house by the police, recently, just before the evening show. Rose opened up again the next day. The case will be continued and the house allowed to remain open until the final hearing.

RACED WITH SHERIFF

Scranton, Pa., Oct. 18.—For the benefit of the American Jewish Relief Committee which is holding a big drive in this city for funds, Edmond Hayes, who is playing the Majestic Theatre at the head of his own show, and Sheriff Schlager, ran a race for a side bet of $100. The race was run from Wyoming Street to Penn, on Lackawana Ave., at one o'clock this afternoon and was witnessed by a large crowd.

WHITE LEAVES BELFRAGE

Henry White, who closed with Geo. Belfrage's "Hip Hip Hooray Company last Sauturday night, will open with G. M. Anderson's "Frivolities of 1919."

JOINS "PARISIAN WHIRL"

Alex Spencer, son of Billy Spencer, joined Billy Watson's "Parisian Whirl" at the Empire, Newark, last Saturday night, as property man, the same show his father is one of the principal comedians with.

COOPER MAKING TRIP

James E. Cooper will leave New York this week, for a trip around the circuit to look over his four shows.

BACHEN GETTING DIVORCE

Scranton, Pa., Oct. 18.—Sam Bachen, who joins Chas. Baker's "Sport Girls" here next week, has been notified by his attorney in Philadelphia, that his divorce wil be granted in that city, Nov. 3rd. His wife's stage name is Betty Blondell. Clinton A. Sower, represents Bachen.

UP-STATE HOUSE RE-OPENING

Schenectady, N. Y., Oct. 20—The Hudson Theatre, this city, will open this week, booking the attractions of the National Burlesque Circuit. The first show to play here will be the "Whirl of Folly." It will be a four day stand.

JUMP INTO VAUDEVILLE

Kane and Herman, who closed several weeks ago with the "Hip Hip Hooray" Company, on the Columbia Circuit, are playing a few weeks of the Keith Time before starting rehearsals with a Broadway show.

WALSH JOINING STOCK

George Walsh left New York Sunday for New Orleans to join the stock company at the Daupline Theatre. He will open next Sunday. He will both produce and work in the show. He was booked by Louie Redlesheimer.

GALLAGHER IS BACK

George Gallagher, Assistant General Manager of the American Burlesque Circuit, returned from a ten day trip around the circuit last Friday

TWO AMERICAN FRANCHISES SOLD

SHOWS WILL BE CHANGED

Two franchises on the American Circuit changed hands last week. The "Sport Girls," awarded to Sam Howe this season, was taken over by Charles Baker. This was a new franchise this season.

The other show was James E. Cooper's "Blue Birds." Cooper sold out to Sim Williams last Friday. Cooper claims that his time is taken up with his shows on the Columbia Circuit to such an extent that he does not have the time he would like to devote to the American Circuit show and, as that show was not up to the usual Cooper standard, he thought it best to dispose of it entirely. Williams made him a good offer and he accepted.

In the Howe case, it was a different thing. Howe, who has been ill for the past six weeks, was not able to look after the show, which the Censor Committee claims was far below the class of shows that circuit called for and, as Howe could not look after it himself, he decided the best way to serve the circuit was to let the franchise go.

Sim Williams left Trenton Saturday night, where his "Girls from Joyland" was playing a two days' engagement, for Kansas City, where he will take over the "Blue Birds." He will engage an entirely new cast with one or two exceptions, will get a new book and new scenery. Williams will remain with the show until it is set. Jack Miller, who at present is featured in the show, is one who will remain and will be starred in the new book.

Charles Franklyn will manage the "Girls from Joyland" during Williams' absence, which will be about two weeks. The "Blue Birds" will not book in the one nighters between Kansas City and St. Louis but will rehearse the new show instead.

Baker left New York last Saturday for Scranton to make his changes in the "Sport Girls." He will put Bert Rose, Sam Bachen and Bessie Brooks with the show. They will replace Lew Welsh, Flo McFadden and another man. Baker had not decided who the other man would be when he left this city last Saturday.

Rose, who is a fast Hebrew comedian, was last in burlesque two years ago in the "Star and Garter Show."

He was in France last season. Sam Bachen closed with the "Parisian Flirts" several weeks ago, where he was doing Irish. He will return to his Dutch comedy in the new show. Bessie Brooks will replace Miss McFadden as the soubrette. Baker booked all through Ike Weber's Office.

New electrical effects and costumes are to be added to the show as well as a number of new girls for the chorus. The book will also be fixed up. Lou Reals will be the new manager of the company. He took charge Monday.

FRED WAGNER CHANGES

Philadelphia, Pa., Oct. 20.—Fred Wagner was installed as manager of the Bijou, this city, today, relieving Frank Matzger.

(*Burlesque News Continued on Pages 25 and 27*).

ED. LEE WROTHE'S NEW SHOW IS A HIT ALL THROUGH

Ed Lee Wrothe has returned to burlesque after a season in vaudeville. He is at the Columbia this week with Hurtig and Seamon's new show, the "Twentieth Century Maids."

Wrothe is an artist and a comedian who is different. He proves this in every scene he is in. He kept the audience constantly amused. He is using much of the material he had several years ago, but it is staged and arranged differently. But, to the audience it looked new. They liked it.

Wrothe is again doing Janitor Higgins. In this role he was always funny, but was never seen to better advantage than he appeared this season. His peculiar mannerisms cannot be imitated, and he is surrounded by an excellent cast.

Owney Martin, one of the best all around men in burlesque, is doing straight, and none can work up to Wrothe as he does. Martin "feeds" the star capably all through the performance. He also makes a fine appearance and is a corking good talker.

Clare Evans is doing a character of a man in his fifties. He makes up well and dresses the part of a prosperous business man. In this role he is new to us, but his work is done as though he had been doing it all his life.

Lee Hickman in the eccentric "bum" makeup he has been using the past two seasons, handles a comedy part, doing a cop finely. He is not doing as much in this show as he did when we saw him last season. But, what he does stands out.

The Marks Brothers are doing bits. They, however, whipped over a dandy singing specialty in one, when they offered two numbers, finishing with a dance. They both sing well.

Babette, a bright, vivacious soubrette with a French accent, scored in all she did. Her odd costumes, of snappy and original design, some of which are startling, made a big impression upon the audience. She stands out more this season, and her work pleases.

Monia Haig is a new one at this house, and is the prima donna. She reads her lines nicely, has a pleasing personality, her costumes are dainty and very pretty. She has a voice of unusual clarity of tone. She was liked Monday afternoon.

Buster Perry, a good looking ingenue soubrette, put her numbers over nicely and displayed some pretty dresses.

The management has selected a good looking chorus and has costumed them with excellent taste. The many sets of wardrobe they appear in are rich looking and blend well. The scenery is bright ad pleasing to the eye.

The "reading of the will" bit, where Wrothe impersonates the husband, Martin the lawyer, and Miss Haig the wife, was put over. It was worked up into a great comedy scene.

The specialty in one offered by Wrothe and Martin, about a flying machine, was very amusing. In their "flirtation" bit Wrothe, Martin, Hickman and Babette were successful. We have seen Wrothe and Martin in this scene before, but it has never been done as well as at present.

A burlesque on "On trial" was the laughing hit of the show. It closed the first part. It is one of the best courtroom scenes ever seen in burlesque. Wrothe as the judge kept the audience in an uproar all the time. His antics were laughable.

Hickman was funny as the cop. Evans, touch of comedy to the scene. Martin, as the prisoner, and Miss Haig as his lawyer, did well.

Miss Perry, as the prisoner's daughter, was a hit. Babette, as a witness, was very pleasing. The Marks Brothers were court attendants and worked up some good laughs for Wrothe.

One of the best and most realistic poolroom scenes we have seen on any stage opened the second part. It is carried out in every little detail. In this scene Wrothe and Martin give a line of race horse talk that is not alone up to date, but, with an audience like the Columbia, it is a knock out. This is a fine comedy scene. It closes with Wrothe in a recitation of the recent war in a line of racing talk that scored big.

Miss Haig and the Marks Brothers were a success when they sang together, as they harmonized nicely.

Babette, in her specialty in one in front of a purple drop, was a decided hit. She opens with a "vamp" number in a beautiful gown, changing on a dark stage to an elaborate Chinese gown, and singing an Oriental number. She closes with a "dope" number in rags. The changes were quick, and Miss Babette rendered her numbers artistically. She is a clever little person.

"The Twentieth Century Maids" is a fast show. It has a great cast, and is filled with healthy, vigorous fun. If the Hurtig shows that follow are on a standard with this one these producers have nothing to worry about. SID.

DRAMATIC and MUSICAL

"YOUNG MAN'S FANCY" BADLY HANDLED, NOT LIKELY TO GO FAR

"A YOUNG MAN'S FANCY"—A comedy in three acts and twelve scenes, by John T. McIntyre. Presented by George C. Tyler, at the Playhouse, Wednesday evening, October 14, 1919.

CAST

Pickering .....Philip Merivale
Martin .....Harry Barfoot
Handel .....Frank Allworth
Leftwich .....Alfred Kappeler
Devine .....Walter Percival
Costigan .....J. M. Kerrigan
Miss Halsey.....Mary Kennedy
Miss Carter.....Jessie Busley
Laramy .....Howard Lindsay
Mary Darling Furlong..Jeanne Eagels
The Blonde Girl.....Bessie Owens
The Pink Youth.....Morgan Farley
The Hostess.....Eugenie Blair
The Brown Haired Young Man, Sidney Elliott
The Dark Young Man..John Davidson
The Tall Girl.....Symona Boniface
The Girl in Green.....Viola Cain
The Man Servant..John D. Seymour
The Maid.....Mary Carter

Elaborately staged in three acts and twelve scenes designed by Josef Urban, "A Young Man's Fancy," a fantastical comedy written by John T. McIntyre, a young Philadelphian whose profession hitherto has been that of a writer of popular fiction, was presented at the Playhouse last week by George C. Tyler, with Jeanne Eagels and Philip Merivale in the leading roles. The new play seems to be destined for a short life, in that the writer has allowed his fancy to run away from himself, and has awkwardly concocted a comedy lacking the support of dramatic construction and built-up situation.

In the mildly fantastic story of the new piece a dreamy and wealthy young poet falls in love with a wax dummy in the window of a department store, gets into trouble by smashing in the glass when the proprietor exposes it in somewhat conspicuous negligee, and is rescued from his predicament by the lovely living counterpart, in whose likeness the artist had wrought the waxen figure. Perhaps, some day, a writer with more imagination and craftsmanship will make good use of the possibilities contained in this fable.

JEWISH THEATRE PUTS OVER ANOTHER VERY WORTHY PLAY

"LONLY LIVES"—A drama in three acts by Gerhard Reicher at Presented by Emanuel Reicher ,at the Jewish Art Theatre, Thursday evening, October 15, 1919.

CAST

Katie Vockerat.....Celia Adler
Mrs. Vockerat.....Anna Appel
Nurse.....Mrs. Zolotaroff
Brown.....Jechiel Goldsmith
John Vockerat.....Ben Ami
Pastor Kallin.....Isidor Elgard
Mrs. Lehman.....Clara Langsner
Maid.....Stella Grossman
Ana Mahr.....Henrietta Schnitzer

"Lonely Lives," the second play to make its appearance this season at the old playhouse in Madison Square Garden, is the familiar English Title for "Einsame Menschen," a production that has been popular in Germany for the past half score seasons. So well staged and so delightfully enacted was the piece that it may now be said, that in this, their second production, the Jewish Art Theatre has amplified their range and shown that they are to be counted as a fine acquisition to our American stage.

The plot of the play revolves about a little group of people who, though they love each other, are powerless to rise out of their own individual set of circumstances to save one another. There is a restless young professor and a strong self-intellectual woman who is his equal. Then there is the tense quiet, self-effacing wife who knows, by an overpowering instinct, that the two are destined for each other, and their love happens before they are aware of it.

All the will of the three to avert the inevitable, the pity that all feel for one another's suffering, is powerless to change the course of circumstances. Finally, the other woman, by a supreme effort, tears herself away to go out of the man's life. The wife, who has brooded over the fact that she stands between her husband and the woman he loves, and who, from the very first, has contemplated putting herself out of the way, is left alone.

The performance was one rich in imagination and faultless acting. Celia Adler, as the woman, gave a performance of pure artistry. Ben Ali, as the man, is an artist who is really poetic, really imaginative and sensitive. Anna Appel, as the mother, and Hyman Mysel, as the father, gave moving portrayals of old people.

"FIVE O'CLOCK," NEW FRANK BACON PLAY, HAS REAL HUMOR

"FIVE O'CLOCK"—An American comedy in three acts, by Frank Bacon and Freeman Tiden. Presented by Walter F. Wagner, at the Fulton Theatre, Monday evening, October 13, 1919.

CAST

Davis .....Paul Porter
Mrs. Burdette.....Vivia Ogden
Daniels .....Joseph Conyers
Higgins .....David Higgins
Dr. Marsh.....Tom Murphy
Dr. Gould.....Paul Everton
Alice Gould.....Alberta Burton
Orville Stackwood.....Leslie Austin
Jimmy .....Robert Schilling
Mrs. Murray.....Mina Gleason
Holliday .....Hayward Ginn
George Stackwood.....Perce Benton
Emma Stackwood..Gertrude Maitland
Percival Brighton.....Byron Russell
Katherine Brighton..Sarah Edwards
Watkins .....Charles T. Lewis
Dr. Doyle.....G. Lester Paul
Miss Carroll....Elizabeth Burbridge

More than a year ago, when "Lightnin'" was accorded its metropolitan debut, Frank Bacon, one of the kindliest personalities on the stage to-day, informed the world that he had another play up his sleeve. This much heralded and long expected production, presented by Walter F. Wanger, came to the Fulton Theatre last Monday night in the form of an American comedy, as the program stated it. In writing it Bacon was aided by Freeman Tiden, magazine writer, who proved himself to be an able colaborator.

The various incidents connected with the construction of the piece revolve about a youth, who, under the cloud of insanity, finally triumphs by proving himself to be a rational, everyday, red-blooded American, while the brain specialists who have ordered his commitment to an institution are left with their reputations mortally striken. Throughout the various episodes connected the working out of this theme, there are, occasionally, flashes of real humor, and, from the number of laughs scored on the opening night, the producers feel perhaps that they are not far from wrong in calling the piece a comedy. But, for the most part, the construction is attained to the ingredients commonly associated with the drama to-day.

Lack of interest in what were very uninteresting hobbies were considered grounds enough to the blue-blooded relatives of Orville Stackwood to establish his insanity, or rather feeble mindedness, and so, when but a lad, he was shipped to an asylum in the intellectual barrens of Massachusetts. When the play opens, thirteen years later, we find the supposedly mentally deficient youth grown to manhood and fighting for his freedom from the sanatorium. The head of the institution, aided by an eminent specialist, who, apparently, has built his reputation upon the way he wears his gold rimmed pince nez, are opposed to freeing the young man.

Finally, forced to give him an examination, a local practitioner is called in to sit with the two very, very, eminent brain specialists upon the examination commission. Although this last mentioned physician is overlaid with rural dust, he declares for liberating the young man.

Then follows an intensely dramatic moment, when it is disclosed that young Stackwood has written a book on unjust lunacy commitments, which has been secretly published by the daughter of the head of the institution under the name of "Five O'Clock." The amazement of the youth in finding his writings in book form and his declaration that he furnished the matter for the volume were enough to convince the examining physicians of his sanity.

Ultimately, of course, he marries the specialist's daughter, and the play closes with a real touch of beauty when the youth, free to work out his sane but eccentric fancies, gathers about him a cottage full of mentally defective children, whom he intends to rear in such a way that they will some day take their place with the everyday, rational members of American society.

Tim Murphy made an impressive figure as the country doctor, and David Higgins, Joseph Conyers, Perce Benton and Byron Russell made good use of their opportunities. Alberta Burton made a charming picture and acted with rare feeling. Frank Bacon slipped unobtrusively from the Gaiety Theatre, and, in the Grand Army uniform of "Lighting' Bill," made a short curtain speech, expressing his faith in the new production.

DORIS KEANE RETURNING

Doris Keane is on her way back to America, after a three year engagement in London, which proved to be very successful. While there she appeared in "Romance" and other plays. She is accompanied by her husband.

NEW POTASH PLAY HAS INGREDIENTS OF OTHER SUCCESSES

"HIS HONOR, ABE POTASH"—A comedy in three acts, by Montague Glass and Jules Eckert Goodman. Presented by A. H. Woods at the Bijou Theatre, Tuesday evening, October 14, 1919.

CAST

Rosie Potash.....Mathilde Cottrelly
Irma Potash.....Lucille English
Abe Potash.....Barney Barnard
Henry Gooding.....George Barnum
Harry Fotash.....Ted W. Gibson
Robert Stafford...Robert Cummings
George Block.....James Spottswood
Crawford.....Bertram Miller
Rothwell.....Stanley Jessup
Evans.....Frank J. Kirke
Mr. Brady.....Harold Vosburgh
Riggs.....Kalman Matus
Detective Baker....William Vaughn
Henry Block.....Edwin Mordant

"His Honor, Abe Potash," the fourth of a cycle of dramatizations of the well known characters made famous by Montague Glass in his short stories, was introduced to Broadway last week by A. H. Woods at the Bijou Theatre. This time, however, "Mawrus," with his whirlwind temper, was absent.

This time we find Abe with political aspirations.

"Vy shouldn't I be Mayor?" he asks his family. "I hear they got Mayors in New York and Chick-ago that ain't vorld beaters."

So he becomes Mayor of Damascus, a small town alive with small time life. The political ring think the new officeholder will be putty, but, at the end of several months become worried when everything does not seem to be going their way.

The climax comes when the Republican boss tries to bulldoze him into signing a bill to purchase a worthless swamp for a town park. Through this deal the boss hopes to "clean up" some $60,000. When Abe refuses, the ring tries to break the new Mayor by "framing" his son, and Abe, in his robes of office, commits his boy to jail. Things look pretty dark, and it looks as if the gang have "got" him, but all is saved when Irma, his daughter, becomes engaged to the wealthy Commissioner of Accounts.

"NOTHING BUT LOVE" FITTED WITH LOVELY SINGING & DANCING

"NOTHING BUT LOVE"—A musical comedy in a prologue and three acts; book and lyrics by Frank Stammers; music by Harold Orlob. Presented by Maddock and Hart, at the Lyric Theatre, Tuesday evening, October 14, 1919.

CAST

Billy Marbury.....Easton Younge
Lucy Cotton.....Marion Sunshine
June Marbury.....Ruby Norton
Allyn Hicks.....Andrew Tombes
Doctor Tibbetts.....Donald Meek
"His Majesty"....Millicent Gleeman
Drake .....Robert Woolsey
Bella.....Florence Enright
Mrs. Maid Winchester, Arline Fredericks
Teddy Winchester, Clarence Nordstrom

"Nothing But Love," the initial offering of the new producing firm of Maddock and Hart, is not a William Collier farce, as the title might indicate, but a musical comedy bubbling over with good, clean humor and with an attractive musical setting . It is the work of Frank Stammers as to book and lyrics, and of Otto Orlob as to tunes, well written and staged, and with Andrew Tombes, who stepped out of vaudeville several seasons ago to appear in "Flo-Flo."

A comedy theme, with a tang of originality, has been used to advantage by Stammers in framing the story of the new piece. The hero, although an automobile racer, yachtsman and supposedly all 'round athlete, cannot swim. But this does not hinder him from rescuing a fair maid from the cruel surf hard on the palmy shores of Florida, where all the scenes take place. After that, cupid does the rest and does it well.

There are numerous attractive stage settings and a large, active chorus is dressed in good taste. The whole company sings well and dances almost continuously. Throughout the entire production there is plenty of action. The musical ensembles, which furnish some of the best moments of the prologue and three acts, are credited in part to Orlob and David Bennett, the latter having arranged the whole score.

Andrew Tombes, as the unwilling hero, gave a performance delicately shaded, and won much applause with his clever dancing and pleasing voice. The heroine, Ruby Norton, always singing in tune, possesses a clear, resonant soprano voice.

NEW THEATRE GUILD PLAY WORTHY OF HIGHEST STANDARDS

"THE FAITHFUL"—A Japanese drama in three acts, by John Masefield. Presented by the Theatre Guild, at the Garrick Theatre, Monday evening, October 13, 1919.

CAST

Asano.....Rollo Peters
Kurano.....Augustin Duncan
Hazama.....Henry Travers
Kodua.....Robert Donaldson
Hara.....Erskine Sanford
An Old Samurai..William J. Nelson
A Widow's Son.....Noel Leslie
Shoda .....Walter Geer
Kira .....Henry Herbert
Sagisaka .....Boris Korlin
Kamal .....Walter Howe
Honzo .....Erskine Sanford
The Envoy.....Henry Stillman
Ono .....Milton Pope
Captain of Kina's Guard, Albert Lester
Wild Cherry.....Mary Blair
Lady Kurano.....Helen Westley
Chikara .....Richard Abbott
Starblossom.....Julia Adler

The Theatre Guild, which placed itself emphatically among those present last season with its presentation of St. John G. Ervine's powerful Irish play, "John Ferguson," began its second year of existence last week with the presentation at the Garrick Theatre of John Masefield's new play, "The Faithful," an exotic tragedy in three acts based on a Japanese legion. The origin of the latter is said to date back to the period of 1338 B. C. The new play is a combination of extraordinary beauty, vigor and spirit, and the performance, as seen by the large first night audience in attendance, was interesting and, in its manner of presentation, notably artistic.

For its plot development, the author has set forth the conflict of the powers of righteousness against evil. He has added the adornment of a pure and eloquently poetic imagination to the grim episodes in which are mingled all the craft, guile and cruelty of the Japanese nature. The great struggle is fashioned about the characters of Asano, representative of all that is good and right in life, and Kira, a sinister embodiment of evil, treachery and lust. Both are of noble birth, and the bitterest of political enemies. Kira, availing himself of the chance to overcome his rival, deceives Asano when their province is visited by an envoy of the Emperor, as to the ritual of the ceremoney to be used in receiving him, with the result that Asano profanes the representative of the sovereign, a crime for which he is punished with self inflicted death.

Pledging themselves to avenge their leader's death, Asano's faithful followers, led by his counsellor, Kurano, bide their time and, after many years of waiting, the conspirators eventually, on the eve of the treacherous Kira's ultimate triumph, when he is about to be elated to a dukedom, force their entrance into his unguarded palace, surprise him in a moment of lustful passion and compel him to take his life, as, years before, he had compelled Asano to take his. It is here that the fatalism of Japanese belief descends. In their hour of victory, as they are laying the dagger of Asano upon his flowering grave, its mission having been fullfilled, the faithful little band receive a command from the sovereign that they must kill themselves as punishment for their crime against their enemy. Thus ends the play.

Rollo Peters, as Asano, who played with rare intensity and perfect control, perhaps gave the most interesting and effective performance of the evening. Henry Herbert made an excellent Kira, and Boris Korlin and Henry Stillman were effective.

The play was marked by costumes and scenery of genuine distinction designed by Lee Simonson. In closing it might be said that "The Faithful" is a play worthy of the high standard of the Theatre Guild, and proved to be a highly creditable and very interesting accomplishment.

SET PROVINCETOWN OPENING

The Provincetown Plays will open their season on Friday, October 31, for two weeks instead of one, as originally intended. They will present three one-act plays, "The Dreamy Kids," by Eugene O'Neill; "Three From The Earth," by Djuna Barnes, and "The Philosopher," by Harold Chapin.

COBURNS HAVE NEW COMEDY

"Three Showers," a new comedy with music, will shortly go into rehearsal under the direction of the Coburns. Creamer and Layton are the authors of "Three Showers."

Ramsey Wallace has been engaged for "Eve and The Man."

Flor de Mayo has been signed for "The Dream Girl."

Grace Leigh has joined the cast of "Roly-Boly Eyes."

Charles Dalton has been engaged for "All the King's Horses."

Floy Murray has been engaged by Oliver Morosco for the Chicago company of "Civilian Clothes."

Frank Chick and his daughter, Gertrude, of Chick and Chicklets, are resting at their country home in Brookhaven, L. I.

Bert and **Patty Taub** will be seen in a new act written by Marion Seward, shortly.

Richard Barbee and **Claire Mersereau** have ben engaged by Walter Hast and George Mooser for Dorothy Connelly's new play, "Forbidden."

Frank Bernard was operated on for appendicitis in Rochester and is now recovering, having returned to New York.

Wm. J. Whitton has left the "Unborn Child" company and has joined Leo Marshall's Greater Norfolk Minstrels as contracting agent.

Eddie Benton and **Buddie Carmin**, last season with Sam Howe's show in burlesque, are now on the road with "Going Up," Cohan and Harris's musical comedy.

Leo Hayes did not open with Sam Howe's show in place of Charles Quinn, whose part is being taken by Harry Cooper.

Arthur Albertson, of "Civilian Clothes," was married last week to Esther Howard, who recently appeared in "She Would and She Did."

Fred Camp, Fritz Adams, Louis Irhoff, James Morrison and **Kate Poer Roemer** have been engaged by Oliver Morosco for "The Master Thief."

The Oakland Sisters joined the cast of "Oh, What a Girl" last week.

Emily Egmar, of O'Brien and Egmar, is seriously ill at her home, 50 Hull Street, Brooklyn.

Syd Dunn returned to the "Kewpie Dolls" last week after several weeks illness.

Francesca Ward, recently seen in "The Diamond Necklace," is convalescing from a serious operation at the St. Luke's Hospital.

Raymond Wallace has been engaged for "Civilian Clothes" by Oliver Morosco.

M. Pratt of the Klaw and Erlanger offices, is visiting his parents in Salt Lake City.

Al Woods has recovered from his recent illness to the extent of going to Atlantic City to rest up.

Mme. Emmy Dustin has been engaged by the Chicago Opera Company for nine performances.

John Meanis is writing the lyrics for Moris Gest's new "Century Whirl."

Percy Winter has been engaged by Oliver Morosco for a role in a third "Civilian Clothes" company, scheduled to take to the road soon.

The For Mortons have placed an order with James Madison for some new material for their act.

ABOUT YOU!!! AND YOU!!! AND YOU!!!

Ray Kossar is rehearsing for a new production soon to open.

Aillen Stanley has been held over for another week at the Maryland Thetre, Baltimore. After the first night she was moved from fourth to closing spot.

Otto A. Harbach, one of the authors of "The Little Whopper," was presented with one, a male, by his wife last week. He will be called William Otto Harbach.

Paul Morton is rehearsing a single which he expects to play over the big time. The act was written by James Madison.

Leo Mielziner, Jr., now appearing in "At 9.45," has changed his name to Kenneth McKenna.

Norman Trevor has been engaged by Flo Zeigfeld for "Caesar's Wife."

Helen Shipman, Ben Mulvey, Lynn Overman and **Laura Arnold** have been engaged by Oliver Morosco for "Smith, Jones and Brown."

Harry Sweatman, who has been representing one of the "Tea For Three" companies in the South, is coming to New York to be treated for illness.

Langdon McCormack has completed a new play which will be produced in the Spring.

George Le Guere has been engaged by Arthur Hopkins for "Kentuck."

Arthur Shaw has been signed by Edgar MacGregor for "The Haunted Pajamas."

Cleves Kinkaid, author of "Common Clay," has subscribed $250 to the Harvard Endowment Fund for the course in playwriting.

Pearl Regay has been engaged by Ned Wayburn for the revue in the Capitol Theatre.

The Quaker City Quartette joined "Hello Alexander" last week.

Walter Scanlon is to be starred in a new production soon.

Renee Adoree, the French artist, has been placed under contract to appear in the next Winter Garden show.

Kathryn Martyn, the English actress, will make her American debut under the management of Charles Dillingham in "The Night Boat."

Fred and Adele Astaire, dancers with "Apple Blossoms, have been placed under long-term contracts by Charles Dillingham.

Mabel Bunyea joined the cast of "See-Saw" at the George M. Cohan Theatre Monday night.

Lawrence Fein and **Lillian Morely** are now rehearsing a new act written by **Leila Brett** for presentation in vaudeville.

Miriam Batista, who played Cinderella in "Oh, What A Girl" in Philadelphia, rejoined that show last week at the Central Theatre.

Burton Kline, formerly Sunday editor of the New York "Tribune," will dispense publicity for "Abraham Lincoln."

Kata Kiachiro, a Japanese acrobat, is in the Knickerbocker Hospital in a serious condition resulting from a stab wound.

Thelma Carlton will open at Reisenweber's, New York, Oct. 16.

Charles Purcell, the **Watson Sisters, George Jessel, White and Clayton, Gilda Gray**, the **Farber Sisters, Lew Cooper, Dooley and Sales, Marguerite Calvert**, the **Glorias**, the **Sheltons, William** and **Gordon Dooley**, the **Klein Brothers**, and **D'Armore** and **Douglas** were among those who appeared at the Winter Garden concert Sunday evening.

William K. Thompson, of the cast of "The Crimson Alibi," and his wife, celebrated their twentieth wedding anniversary on Sunday.

Muriel Allen, formerly treasurer of Proctor's 58th Street, is now installed in the box office of Moss' Flatbush Theatre. She even has her named printed on the programs.

William Rock will open his single in vaudeville at the Mount Vernon Theatre shortly.

Dora Montran opened with "Chin Chin" in Omaha last week.

Tommy Rooney is back in New York from a visit to Boston, where he attended the marriage of his brother, John, a non-professional.

William Harcourt has been engaged for "Forbidden."

Hermine Shore has been engaged by Walter Hast and George Mooser for a role in Dorothy Donnelly's new play, "Forbidden."

Vivienne Segal has been placed under a long contract by Abe Levy to appear in the leading roles of his forthcoming attractions.

Rita Zalmene is now appearing in "The Greenwich Follies" in the dance of the Golden Columbine.

Lewis and Leona opened in a new act at the Jefferson Theatre Monday.

Ruth Laden has returned to her duties as George Sofranski's secretary after recoving from an operation.

Eddie Keenan has been signed with Sunshine Comedies for one year.

Ida Alberts, secretary to Anton Scibilia, left him last week to work for her father. She has been replaced by Stephanie M. David.

Harry Sedley, Allen Jackson and **Harold DeLong** have been added to the cast of the new Anthony Paul Kelly show, "The Phantom Legion," now in rehearsal.

Virginia Burt, Edward Joice, Martin and **Elliot** and **James Guilfoyle**, have been engaged for the number two road company of "Gloryanna."

Isabelle Lowe, in "The Dancer," has purchased a home in Great Neck, L. I.

Helen Holmes has been engaged by Walter Hast for "Eve and the Man."

Carlotta Monterey has been engaged by Dodge and Pogany to play the title role in "Esther."

Richard Barbee and **Claire Mesereau** have been engaged for "Forbidden" by Walter Hast and George Mooser.

Carol McComas, who has appeared in a number of Broadway productions, has signed to appear in motion-pictures with the Famous-Players Lasky films.

Aileen Poe has been engaged for a role in the "Magic Melody."

Miller and **Hill**, and **Leonora Bergere**, have been engaged for "The "Lady in Red," road production.

Burford Hampden and **Frances Pierlot** have been engaged for one of the "Please Get Married" companies.

B. M. Stainback, manager of Loew's Theatre in Memphis, Tenn., passed his sixtieth birthday last week. He has been in the theatrical business for twenty-one years.

Carl Randall, the dancer, has been placed under contract by M. S. Bentham with M. Volterra, manager of the Casino, in Paris, to direct the new revue and to dance with Mme. Mistanguett. He sailed for Paris Monday.

Frank Gould has been routed over the Western Vaudeville circuit, through Lew Goldberg.

Velma Addison, of the "Sweet Sweetie Girls," went under an operation at the Misericordia Hospital last week.

Frances Ward, the old actress, is confined in St. Luke's Hospital, New York.

The **Four Higgie Girls** have been booked for a thirty-weeks' tour of the United Time.

Barry Melton opened this week with "The Dream Girl," in Paterson, N. J.

Gardner James has been signed by George Broadhurst for the entire run of "The Crimson Alibi."

Edna Archer Crawford has been added to the cast of "Boys Will Be Boys."
booked for a tour of the Pantages Circuit, opening on November 2nd at Minneapolis, Minn.

"Clark's Hawaiians," have been booked for a nine-week tour of the Moss time.

Allen Spencer Tenney is writing a new act for Leon Toone, a ventriloquist.

Louis Anchor has joined the "Gaieties of 1919," doing straight.

George Hale, a dancer with the "Gaieties of 1919," will leave the show to join "Irene O'Dare."

Harry K. Morton has signed a five-year contract with Edgar McGregor.

Charles Bartholomew has been engaged by Comstock and Gest for an important role in "Oh Lady, Lady."

Rivington M. Bisland has been appointed treasurer of the New Capitol Theatre.

Jack Osterman, son of J. J. Rosenthal, has been booked for a long route on the Orpheum Circuit.

Mollie Nelson, formerly with "The Twentieth Century Maids," has been engaged by New Yayburn for his new Revue at the Capitol Theatre.

Clyde Cook, recovered from the injury he received in a fall early last week, has returned to the cast of "Happy Days."

Elizabeth Marbury, who arranged the entertainment of the K. of C., arrived in New York last week after a four months' visit to France.

John P. Slocum, the producer, was married last week to "Frisco" Devere, who is rehearsing with "The Magic Melody."

Vaudeville Hearing Ends with Mountford on the Stand

(*Continued from Page* 4)

good education, attending the School of King Edward VI., Trinity College, at Dublin, and Oxford, where he received the degree of B. A. and M. A., and King's College, where he received the degree of B. S.

His stage career started in 1891, when he went with Wilson Barrett. He also played with Sir Beerbohm Tree, Henry Irving, Will Edouin and George Alexander. Then he played the music halls and syndicate halls in London, followed by a Moss and Thornton tour, and later by a Stoll tour.

He next appeared in the Paris theatres and then, in turn, in Germany, South Africa and Australia. He testified that he has played every first class vaudeville house in the world except those in Budapest, Bucharest and the United States. Mountford appeared twice in American vaudeville on the small time.

Asked for his views on labor, he said that he agreed with Abraham Lincoln, who declared: "Labor is superior to capital and worthy of greater consideration." He also coincided with the views of Pope Leo XIII. and President Wilson, who contends that there should be no interference with the right of collective bargaining. He joined the White Rats in December, 1907, and was made an officer in March, 1908. He resigned in October, 1911, and returned to the organization in October, 1915.

Mountford admitted that he conducted an advertising campaign for the union shop in 1911, and again published articles to that effect in 1915. There was much haggling between Goodman and the witness on the distinction between a closed and a union shop. Mountford insisted that a closed shop is an employer's expression, being an expression used by them in an agreement not to employ union men. He stated that the closed shop is a misleading term used by employers to fool the public.

A union shop, he said, believes in arbitration, but there must be some police force to carry out the terms of the arbitration. Therefore, the union. He stated that without the "police force," terms of arbitration would not carry any weight. He cited the case of Pantages, to whom he purports to have made a proposition to the effect that, if Pantages would put up a bond which could act as a guarantee he would abide by a permanent board of arbitration, the White Rats, on their part, would abandon a union shop. But Pantages replied with the question: "Isn't my word good enough?"

In Mountford's proposed union shop any person in the theatrical profession at the time of the shop's inception could be a member, and all others would have to serve a year's apprenticeship. If, after a matter had been submitted for arbitration, an actor refused to abide by the terms, all other actors would refuse to play with him.

Articles which Mountford had written from time to time concerning the union shop were then introduced into evidence by Goodman, as well as a letter from Mountford to his deputy organizers enclosing a closed shop agreement.

Mountford would not testify that the strike in Oklahoma City was an actor's strike. He testified that the reason that the actors did not work was to keep Manager Sinopulo from winning his fight against the musicians.

A telegram printed in a trade paper was shown Mountford. It was addressed to him and signed E. J. Giddings, an attorney in Oklahoma City. But Mountford says he did not authorize its publication, that a man by the name of Whalen had caused it to be printed, and that Mountford had called him to task for doing so, disclaiming at the same time any responsibility for its publication.

A letter written by Mountford to Carl Hoblitzelle, another theatre manager in Oklahoma City, was introduced in evidence. In it Mountford told Hoblitzelle to "keep his nose out of the strike," because it was not his fight. He asked Hoblitzelle to let Sinopulo carry on his fight alone and that, as long as Hoblitzelle did not interfere, he would be safe.

"Safe from what?" he was asked by the respondent's attoreys.

"Safe from a strike," was Mountford's answer.

Mountford disclaimed having had anything to do with a telegram sent to a colored act, Hunter and Shapelle, during the Oklahoma strike, although his name was signed to the telegram. Mountford said he had no connection with the colored branch of the White Rats, and that a man by the name of Farrell had sent the telegram without his authorization.

He admitted having sent a telegram to the Four Kings at the time of the Oklahoma strike, suggesting that when they left Wichita for Oklahoma City to "get lost." "Obedience is your duty; disobedience is treachery," the telegram read.

Although Mountford didn't recognize a "scab list" that Goodman showed him, he admitted that there was a "scab list" at the White Rats that the officers had access to. When asked what it is used for, he replied, "It is used to trace the progress of scabs in their downward path."

Different corporations in which the White Rats were interested at various times were recalled to Mountford's memory by Goodman's questions. He admitted that he was a stockholder and director in the Associated Actors, in which was invested $5,000 at one time and $6,000 at aonther. This company organized in December, 1908.

Mountford gave the date of the organization of the Independent Booking Agency as August, 1908, and admitted that actors used to refer to it as the White Rats Booking Office.

Mountford testified that he was a director in the Lancaster Amusement Company, which had twelve or fourteen towns in eastern Pennsylvania on its circuit.

When the White Rats Publishing Association was organized, Mountford was made editor of the Player. He was receiving $75 a month from the White Rats as his salary for being an officer, but refused to accept a salary as editor. Thereupon the directors of the association put $20 per week into the bank, to be paid to Mountford if the paper made at least six per cent. profit on the year. The Player reached a circulation of 24,000. Mountford testified that he did not publish anything in the Player that was not correct, and when excerpts were read to him that differed rather materially with his views, he explained that that was the "second" Player," edited by Vinton and not by him.

Mountford testified that the White Rats' Realty Company was organized in August, 1917. He left the White Rats because he did not agree with them on their policy of building a clubhouse, he said.

While he was out of the White Rats he did considerable magazine writing and established himself in England as "efficiency expert in constructive and destructive organization."

"I think you'll bear me out in that?" he facetiously asked Goodman.

"Yes," replied the attorney, "and so will all the White Rats."

When asked who Major Doyle was, Mountford said Doyle had been an officer of the White Rats and had come into the organization about December, 1910. An excerpt from a letter was introduced into evidence which Mountford wrote to Doyle after Mountford had left the Rats. It was written on March 23, 1914, and read:

"Haven't heard a word of it for two years. Get what you can out of Wormwood re inside Rats. Rub the stealing of the funds down his throat. All of them were guilty, and when the smash comes, someone will go to jail. It is another Siegel (the dry goods store case) bankrupt for five years and kept going by the little coming in and the jockeying of the funds."

When he returned to the United States, he testified that the White Rats were in a bankrupt condition. The membership was about 300. In 1911 they had about $185,000 in cash and railroad bonds, and stock in theatres worth about $90,000 or $100,000. Omitting unpaid dues, the assets were about $260,000 and $270,000 on October 1, 1911. The membership was then 18,000 strong. When he returned to the United States the Rats were $275,000 in debt, he said.

While in Europe Mountford wrote a letter to Samuel Gompers about the Rats, which read in part:

"Five weeks ago the secretary-treasurer resigned because they could not afford to pay his salary, and yet, two years ago this date, which, by a strange coincidence, is the date I left, they had the richest and most powerful actors organization the world has ever known. But they are now bankrupt, living on borrowed money, on notes, and the laughing stock instead of being the dread of the managers. Their present position and all their troubles are due to the forsaking of the policies with which I was identified, and which are the policies which you publicly preached."

In this letter Mountford told Gompers that he had enlisted the sympathy of French, German and English acts, and that in the event of a strike in America he had said "no actor should leave those shores.

Goodman asked Mountford if this agreement to stop actors from coming over here had, in his mind, anything to do with the theory of collective bargaining. Mountford gave an affirmative answer, with the explanation that not allowing acts to work as strikebreakers was certainly an example of collective bargaining.

Mountford's attention was called to an article in which he said that the Vaudeville Collection Agency took in $370,000 in one year from actors and agents, and that this money went to the directors of the U. B. O. In the article he wrote:

"This proof is not from us, but comes from the mouth of Pat Casey, the manager and secretary of the V. C. A."

The testimony on that point is as follows:

Q.—How about the $370,000? A.—Yes. That is all right, $370,000.

Q.—Can you point out in the testimony where there is any such proof? A.—Yes, sir, if you will show me the exhibits.

Q.—The exhibits are in Washington, except respondents' exhibits, and it is not among those exhibits. A.—Mr. Goodman, between us, you know that we talked that matter over, and I showed you how I made up those figures, and you disagreed with me. But I also disagreed with you, though I showed you that is the way I made it up.

Q. We won't get into any controversy over it. That statement you made is based upon what is your construction here of the exhibits offered in evidence in this case? A.—Yes. By my mathematical calculation of the exhibits.

Mountford's attention was called to the following advertisement which appeared in a theatrical paper:

"If the manager's friends or representative or any agent or agent's friends or representative suggests or insinuates that it would be to your professional advantage or to your booking or to your pecuniary interest to pay your dues to the N. V. A. or to buy tickets for its benefits or balls, or if any agent, manager's friend or representative or any agent, agent's friend or representative, suggests that you should put an advertisement in a theatrical paper through him or at his suggestion, and that it would be to your benefit to do it, immediately communicate the details, giving manager, agent or other representative's name, time and place, to John Walsh, Esq., Chief Counsel, Federal Trade Commission, Washington, D. C. Your name will be held in strict confidence. Or to our attorney, Joseph J. Meyers, 505 Fifth Avenue, New York, or to me."

Mountford testified that he had printed this notice without asking Walsh's permission.

He was then asked to explain a statement he made to the effect that "because the actor makes the theatre, the actor should own the theatre, because without the actor the theatre is not."

He explained that the word "theatre" was only used in the abstract, and that the statement should not be construed too literally.

Although Mountford objects to anyone asking an actor to join the N. V. A., he thinks it's a different case when an actor is asked to join the White Rats. He admitted writing the following in a theatrical paper article:

"The more I see of the law in this country, the more I think it needs a lot less law and a lot more justice."

Questioned as to the present membership of the White Rats, Mountford appealed to Examiner Moore on the grounds that an answer to the question would betray a secret. The question was withheld by Goodman, who said he wanted only to know if it had a substantial membership. Mountford replied that, at the present moment, there is really no such an organization as the White Rats! There are just enough members in it to keep it going nominally. In October, 1917, one hundred and twenty-one members constituted a new organization, and in January, 1919, it began to grow, and now has about 980 members in good standing. This organization is a vaudeville branch of the Four As., having a subcharter. The Rats have a membership of about 90.

Testimony before the Oklahoma State Board of Arbitration in 1916 was read to Mountford to show that, at that time, as well as now, he had testified that he owed no allegiance to any country.

In that testimony he had said: "I am a wanderer on the face of the globe." But Mountford replied that that did not mean that he did not have a country, for, he concluded, he is an Irishman.

Elizabeth M. Murray

Miss Murray has been in the show business for nineteen years, according to her testimony. She paid for a life membership in the White Rats, and is a member of the National Vaudeville Artists. She was in vaudeville for eight years, and then appeared in legitimate productions, after which she returned again to the two-a-day.

Her starting salary in vaudeville was $35. Playing at Keith's, Boston, for seventeen weeks with a "nigger" chorus, her salary was $50, and, toward the end of the engagement it was raised to $75.

With the Joe Hart vaudeville show she received $75 and expenses.

With the Orhpeum road show her salary, the first of the season, as $125; the second netted her a weekly salary of $165.

She then returned to the Keith theatres for $150, and later went over the Orpheum Circuit again at $200.

A part in the musical comedy, "Madame Cherry," gave her a salary of $175 a week, and, in the off season, she returned to vaudeville for $500 weekly. She also appeared in "High Jinks," a musical comedy, after which she retured again to vaudeville. At the Riverside Theatre last week her salary was $600.

For a time Alf Wilton was her agent, but she now books herself. At times she has worked solely on the manager's word, without a contract, and has found that the managers always keep their word.

She admitted that her act has not always been a success, because different localities have different tastes. She cited Baltimore as an example where her vaudeville act was a frost, but said she made a good success there in musical comedy. She thinks managers have individuality just as actors have, and said that every manager has his own ideas as to what a vaudeville bill should contain. She said that sometimes managers make mistakes.

Miss Murray is unalterably opposed to the closed shop in either vaudeville or a production, because it is her belief that a theatre could not survive if there were a closed shop.

When cross-examined, Miss Murray said that the reason she no longer has an agent is because Wilton did not book her so that she could work consecutively. She went to see E. F. Albee about the matter, and he advised her to book herself and got her twenty-one consecutive weeks.

She never paid a White Rats' strike levy.

Irving Weingardt

Irving Weingardt is the manager of the contract department of the Marcus Loew Booking Agency. He testified that between twenty-five and thirty per cent. of the acts playing Loew time book direct.

At the time of the strike the Loew Agency began using the "N. V. A. inclusion clause" in its contracts. They use this contract up to the present date because they have an abundance of them on hand. But they have received a new form of contract from V. M. P. A. However, he testified, no one has ever been cancelled because he is not a member of the National Vaudeville Artists.

On cross-examination, Weingardt was asked if he ever remembered seeing a rubber-stamped clause on the contract which warranted that the actor was not a member of the White Rats, and was a member of the N. V. A. Weingardt said he did not remember ever having seen such a clause. Walsh questioned him again and again on this point and asked him to refresh his memory. But Weingart said he could not remember.

"Come back here to-morrow if you find out you're mistaken," admonished Walsh, as the witness left the stand.

Weingardt very probably was mistaken, for the next day there was inserted in the official record a stipulation to the effect that a rubber stamp was used between February 1 and the middle of May, 1917, in which the actor signing the contract warranted that he was not a member of the White Rats and was a member of the N. V. A., and that, after ceasing the stamp, there was imprinted in the contract a provision that the artist agreed he was a member of the N. V. A.

Morgan D. Simmons

Morgan D. Simmons testified that he was the booking manager of the Amalgamated Vaudeville Agency, which used to book for Moss and Brill. He estimated that between five and ten per cent. of the acts playing those houses booked without an agent.

The N. V. A. inclusion clause was used in their contracts during the White Rats strike, and the clause remained in the contract until September, 1918, when Simmons was ordered to take it out. No act was ever cancelled through this clause, he said.

Simmons testified that the Amalgamated has never had a collection agency, and always provided offices and accommodation for its thirty agents and the managers of its seventeen houses.

The "big act" has been the act that has booked without an agent, he said. By "big act" Simmons meant a big act from a small time standpoint, pointing out Regal and More, and Milo as examples.

He does not know whether or not B. S. Moss contributes to the N. V. A.

Roger Imhoff

Roger Imhoff started in the show business in 1891. He has played the circus and every other branch of show business except grand opera. This is the eighth season he has played vaudeville exclusively. He has been the manager and star of a burlesque show, and, previously to that was in vaudeville. His average season in vaudeville is from forty to forty-four weeks.

Imhoff is a member of the act of Imhoff, Conn and Coreen. At present Conn is sick and there is a salaried man in his place. Conn is a third owner of the act, and, while sick, he draws the difference in pay between the salary given his substitute and his third interest.

The team has played all kinds of time. Imhoff testified he has an agent because he thinks that the agent is a better business man than an actor. He was in the White Rats at one time, and is now a member of the National Vaudeville Artists.

In the old days, booking used to be haphazard, he said. Now it is very much better. There has been a great improvement in booking conditions, at least as far as he is concerned. If, in the old days, he had played every theatre in the organization twice, he couldn't have played forty-four weeks.

Imhoff has a contract from Pantages which, he testified, he might accept. The team would get $670 net under the terms of the contract. Four times during their entire season they would be forced to play five shows a day. Otherwise the contract calls for three shows a day. He admitted that he "would not be so elated" playig for Pantages as he would if he were playing for the Orpheum, "but," he testified, "we'll throw pride to the winds and get the money."

Although he has at times had squabbles with managers, it has never interfered with his bookings, Imhoff stated. He is against a closed shop for the reason that

he is not willing to become an automaton. He was not cross-examined.

Nan Halperin

Nan Halperin testified that she is now rehearsing in the "Frivolities of 1919." Her stage career numbers ten years, seven of which have been spent in vaudeville and three in stock. Her seven years in vaudeville have been split between three on the small time and four on the big time. She has worked for the W. V. M. A., Gus Sun, Jones, Linick and Schaefer, Orpheum and Keith. She received $25 with Sun and as high as $150 with Jones, Linik and Schaefer.

Her first salary on big time was $175, and last August, her last appearance on big time, her salary was $900. In her first big time engagement she had an agent. Then E. F. Albee sent for her and told her that she didn't need an agent, and made a contract with her on a sliding scale. But she retained her agent as "a business associate."

She presumes she was a member of the White Rats, because she once gave her dues money to a friend to pay to the Rats for her. But she never got a receipt, she stated. She is not a member of the National Vaudeville Artists. In the legitimate she receives $600, of which the Benmitted to Walsh that she has been in a fortunate position in her relation to the booking office, in that her services are in demand. She is against a closed shop, because it works against individuality.

William Rock

William Rock's stage career dates back twenty-five years. At the present time he is not in vaudeville, his last appearance in such having been in March of this year. His career began "in ancient history" in Chicago, when he played the "honky-tonks." He appeared at Cohn and Middleton's Museum in Chicago, and, in fact, "every place where they had a stage." He sang, danced and "tried to be funny" for $12 or $14 a week.

Q.—How many times a day did you appear? A.—You just kept coming on when anyone was in the house.

Rock testified that sometimes he did five shows, sometimes ten, and sometimes as many as thirty. His first real vaudeville engagement was at the Olympic, in Chicago, where he made his debut in the two a day thirteen or fourteen years ago, being employed in an act at a salary of $100 per week.

Twelve years ago, he teamed up with Maude Fulton, starting in vaudeville at a salary of $250 for the team. It forged upward at the following rate: $500, $800, $1,000, $1,500 and finally $1,750.

He then went with a production in San Francisco, and afterward back to vaudeville, this time with Frances White. They played over the Orpheum time for seventeen weeks at $500, and then appeared at the Palace, New York. Rock wanted $600 for the act, and the booking office haggled about it. He said he wouldn't take less, that he would play either for his expenses or the salary he demanded. Under these conditions the team went on, and, at the end of the second week got their salary.

Rock and White then went into the "Follies," and, on their return to vaudeville got $800, and later $1,000. They played simultaneously at Ziegfeld's Roof show, where they received between $400 and $500 a week.

Rock has always had an agent to handle his business. He is not in favor of a closed shop. Cross-examined by Walsh, he was asked:

Q.—If an artist has merit, is it possible for the U. B. O. to keep him out of vaudeville? A.—I can only speak for myself. I have never wanted for work.

Q.—In other words, you were in a position to demand these things. A.—Yes, I was.

Walsh then got Rock to admit that he would be in a better position if he had no contract at all with the managers, because he knows he has the goods.

Rock testified he quit vaudeville last Winter because he could not get the salary he wanted. He wanted $2,000, and could not get it. Walsh pointed out, by a leading question, that there was no other big time Rock could play, and then asked him if conditions were not different when Hammerstein was a competitor. Rock admitted they were.

Emma Carus

Emma Carus has been in the show business for about twenty years, according to her testimony, both in vaudeville and musical comedy. Her first vaudeville engagement was at Proctor's Twenty-Third Street Theatre when she received $30 a week. This was raised to $75 when she went on the Orpheum time, then consisting of San Francisco and Los Angeles, each for two weeks, and Omaha and Kansas City for one week each. She played on the initial bill of the latter two.

"In the old days," Miss Carus testified, "it was very difficult for me. Nobody knew and nobody cared." This was evidenced by the fact that she tried out on several Sunday nights at the New York Theatre for $10 a performance.

Her musical comedy appearances run into a long list, and it was her appearance as leading woman in the "Follies of 1907" that helped her get a substantial rise in vaudeville salaries.

At the time of the beginning of the world war, she was receiving $750 a week in vaudeville but, while on the road, she was notified by the house manager where she was playing that, on account of poor business, everyone must make sacrifices and that the United Booking Offices had found a reconstruction in salaries necessary. She was given the choice of quitting on the following Saturday night or accepting a cut of $200. Miss Carus says she chose the latter, under protest.

Two weeks later she played New York and took the matter personally before Sam Hodgdon who, after she had convinced him that they had made too much of a cut in her salary, reduced the cut $100 and reimbursed her with the difference for the two weeks she had played with the $200 cut.

Walsh dwelt upon this part of the testimony in his cross-examination and asked her why she had stood for a cut, to which she replied that, at that time, everyone was sacrificing in one way or another and she felt that she should, too. Walsh pointed out that, at that time, the Lusitania had not yet been sunk.

While on the Pantage's Circuit, Miss Carus received $600 a week net, as well as railroad fares for herself and maid. She admitted that, "naturally" he did not like to play more than two shows a day.

After booking in turn with M. S. Bentham, Edward Keller, Alf Wilton and Harrry Weber, she went to E. F. Albee, who suggested to her that she do her own booking.

"When they weren't doing what I wanted them to do," she testified, "I'd write a letter to them disengaging them." Since dismissing Weber, Miss Carus has been doing her own booking, and plays more than half the time without written contracts, she said.

"Do you have any difficulty getting in to see Mr. Albee?" she was asked.

"I just go in," she answered in a way that left no room for doubt.

Her vaudeville salary is now $800 per week.

Miss Carus is in favor of a two weeks' cancellation clause because it would enable her to accept an offer in the legitimate at any time that such an offer would prove alluring enough. She is not in favor of a union shop, because, for twenty years, the managers have made it possible for her to make a living, have treated her fairly and squarely, and she wouldn't believe it fair to work against them.

When cross-examined, she admitted that she had virtually been doing her own booking for three or four years, that she plays, on the average, forty weeks a year, and that, while she had an agent, she was paying $1600 in agent's fees, with no service for it.

While she admitted that she had never been turned down by a manager for the reason that he didn't want her services. Miss Carus took exception to Walsh characterizing her as "an unqualified success."

She testified that while on he Pantages time she had heard actors complain and that more than two shows a day was a great strain. She joined the National Vaudeville Artists because there the actor and manager meet on a plane of social equality, she said.

Performers who "have not been fortunate enough to have the proper opportunity to display their goods" have been helped by Miss Carus, who would interpose a good word for them, she testified.

Joseph Browning

Joseph Browning, who was making $300 at the Palace Theatre last week, started his vaudeville career at the Family Theatre on 125th Street, twelve years ago, with Harry Bentley as his partner. The team was getting $40 per week. At Keith's Union Square Theatre, the team was raised to $75 and with a new partner, Browning worked his act up to $150. He next went over the Sullivan and Considine Circuit, playing as many as five shows a day. About seven years ago, Browning became a partner of Henry Lewis, and, in the two years they were together, the team's salary grew from $80 to $200.

Browning testified that he has always had an agent because a third party can make better business arrangements for him than he himself can.

While in the White Rats, he did not obey a telegram to go out on strike at Poli's Theatre, in Wilkes-Barre, Pennsylvania, and thinks tha that automatically put him out of the Rats. Although he could not vouch for the fact, it is his idea that the telegram to strike was signed by Harry Mountford.

His statement to the effect that a number of members of the White Rats were not actors, attacked by Walsh, who asked him for the names of these members. He was unable to give any.

When questioned by Walsh, Browning testified that, at times, Pantages gave better shows than the big time, but, he said, the atmosphere was lacking. An act, he thinks, is inspired to do better work on a big time bill.

Lillian Fitzgerald

Lillian Fitzgerald started her theatrical career in the chorus. When playing in "The Girl from Rector's," her weekly salary was $50. She then went with the Shuberts and later with Savage. With each of these firms she received $75. At the same salary, she next played a part in a vaudeville sketch. The burlesque stage saw her next in the "The Merry Whirl," after which she starred in a burlesque production.

The last eight years have been spent by Miss Fitzgerald on the vaudeville stage in a single act. She played for Moss and Brill and for Keith. She testified that she has always had an agent and used to pay Joe Shea $25 on a salary of $250. On Keith time, she has got as low as $300 and as high as $400 per week. Arthur Klein has been her agent.

While playing at the Johnstown Theatre, she was cancelled after two performances, and was only given one day's pay. A complaint to the house manager availing naught, she telegraphed to . F. Albee, who got into instant communication with the house and settled the difference to Miss Fitzgerald's satisfaction.

On another occasion, when Shea, according to her testimony, was demanding more than his rightful share of her earning naught, she telegraphed to E. F. Albee, who heard the case, Lawrence Weber representing Shea. At that time, Albee told Shea that "it was a crime, a sin and a disgrace" to treat a woman in such a way and said he was glad that Shea was not connected with the U. B. O.

Miss Fitzgerald stated that she is a member of the National Vaudeville Artists.

George McFarland

Declaring that he had been in every kind of theatrical production, except Shakespearean, George McFarland testified that he had started vaudeville at $200 per week, and that, since that time, his salary has soared as high as $700.

Not believing in strikes he resigned from the White Rats at the time of their strike trouble. He also tesified, on direct examination, that he is unalterably opposed to the policy of the closed shop, on the grounds that the actor should always be allowed to act as a "free agent."

McFarland is a member of the National Vaudeville Artists, joining the organization because of its social inducements.

He testified that the vaudeville performer of today is well off, and that a spirit of contentment prevails throughout vaudevilledom.

No harsh, arbitrary or unreasonable action, has ever been used against him by any manager, according to his testimony. He thinks that the essentials to vaudeville success are contained primarily in the possession of personality, and that another element of success is that an actor continually strive to improve his offering.

McFarland testified that he calls himself an opera singer, "but that opera singers probably don't agree with him."

Upon cross-examination, he admitted that he has met with splendid success and that, at the conclusion of each of his musical comedy engagements, he has found himself more valuable to the vaudeville booking offices. His present intention is to go into vaudeville again and he is asking $650 for his act.

When asked the definition of a lockout, he was unable to give one.

He testified that he had never seen a vaudeville contract with a rubber-stamp clause to the effect that he warranted he was a member of the N. V. A. and did not belong to the White Rats.

The recent actors' strike caused McFarland to resign from the Actors' Equity Association, of which he was a member, and he has since been a member of Fidelity. He stated that he resigned from the Equity "when they began to insult George M. Cohan."

George Lemaire

George Lemaire testified that he has had a controversy with every agent he has ever had and recited an instance where he turned down a $750 offer because Max Hart, the agent, told him that a $1,000 offer was in sight. After laying off ten weeks, waiting for it to materialize, he accepted the $750 offer, whereupon Hart asked him for a commission, which Lemaire refused to give.

He has had two partners in his carreer, Mooney Lemaire, and, later Frank J. Conroy.

"In the early days," stated Lemaire, "I had a rotten act and had a hard time getting it booked."

Because a woman was billed over him, he once refused to play in Providence. He wired the manager he woudn't open unless the billing was changed and, upon his arrival in Providence, he and his partner were both jailed. Otherwise, he has had no trouble to speak of with managers.

Irving Cooper

When Irving Cooper started to explain that he was not an agent, but an actor's representative, he was asked by Walsh to explain the difference. He admitted that he secured bookings for acts, for which he received commissions and that he did much the same work as, for instance, Pat Casey or Harry Weber. When asked if he had ever received advice that he couldn't sue an act in New York, he answered in the negative.

This question was propounded to him after he had testified that the only actor he had ever sued for commissions due him was Jack Wilson, and that he had sued Wilson while the latter was playing in Newark.

He estimated that between 25 per cent. and 30 percent. of his acts do not pay him his commissions and that he has spoken to Marcus Loew and Joe Schenck in favor of putting in a collection agency.

He cited the case of Carl McCullough as an instance of an act that owed him money, claiming that he had got him fourteen weeks over the "Pan" time, with more to follow, and that McCullough owed him $250 which he wouldn't pay because he claimed to have lost money on the act.

Cooper started his career as a performer and, for ten years, he did a single. He then joined the Empire City Quartette and $60 was his share in the act's salary.

He stated that he is "easy" with actors and refrains from starting litigation against them because he was once an actor himself.

Patrick Casey

The brunt of Pat. Casey's testimony was given at the previous hearing of the Federal Trades Commission when the Commission was presenting its case. On Thursday, Casey was recalled to testify, this time as a witness for the respondents.

In the main, his testimony was nothing more than a verification of dates and circumstances that had been previously testified to.

He said that the Oklahoma strike had occurred in the latter part of July, 1916. He recalled the date of a vaudeville strike in Boston as February 5, 1917, and the St. Louis strike as February 14, 1917. The big White Rat strike started on March 8, 1917.

When asked to describe the activities of the Vaudeville Managers' Protective Association between 1912 and 1916, Casey stated that the association had had no meetings between November 23, 1912, and February 24, 1916, and that, in that time, no dues had been paid.

In rebuttal to testimony previously given by other witnesses, Casey said that Edwin Keogh was never on a blacklist. He further denied that either Keogh or Miss Nelson had ever been told that they must resign from the White Rats if they wished to obtain engagements with the V. M. P. A.

Casey testified that individual contracts are given performers for each theatre they play.

The new V. M. P. A. contract, which succeeded the one containing the "N. V. A. inclusion clause" was sent out to the different managers in August.

Forty-seven representatives do business with the U. B. O., fourteen with Fox, twenty-one with Loew and twenty-nine with Moss. In several cases these are duplications; that is, many agents do business with more than one booking office.

A list of actors desiring the closed shop in vaudeville was handed to Casey by Goodman, and Casey was asked to read the list and tell who each man on the list was. Joe Birns and Eddie Carr were deputy organizers for the White Rats. Edward Clark was its vice-president. William P. Connolly and Cora Carson were deputy organizers for the Rats. George Delmar was an acrobat and is now a White Rats' Officer. James W. Fitzpatrick is the White Rats' Big Chief. Franke Herbe and Tony Lorella were both White Rats' directors. Junie McCree was a former Big Chief of the Rats. James Marco was on the Board; Harry Mountford is the International Secretary and Gabriel L. Whalen was one of the deputy organizers.

Casey further testified that B. F. Keith and E. F. Albee were not the only ones who dominated the V. M. P. A. The association never required acts to advertise in any trade paper, he testified.

Casey figures that the money invested in vaudeville mounts into several hundreds of millions of dollars. He admitted that he had written letters to actors telling them that it would be a good thing for them to advertise in trade papers, but that he had never requested or required them to do so.

When asked by Walsh if he had ever represented an actor by the name of McNamie, he answered, no.

He was shown what appeared to be a collection agency slip with reference to this act that was put in at the Victory Theatre, at Charleston, South Carolina, but knew nothing concerning it.

Al Herman

Al Herman testified that he has been in vaudeville fourteen or fifteen years, starting as a song-slide singer at $25 per week. He started on the small time about twelve years ago and has done as many as nine shows a day. His intial salary in vaudeville was $35. On the Loew Circuit he has received as high as $200 and $250. He has also played for Fox and for Sullivan and Considine.

About five years ago he started for Keith for $300 and found no difficulty in swinging from small time onto big time. He has played the Orpheum Circuit as well, where his salary has run as high as $350 and $400.

At present he is with the Greenwich Village Follies and gets $500 a week in that production.

He has always had an agent in vaudeville. Morris and Feil are now his agents.

He was never a member of the White Rats nor the National Vaudeville Artists, but is a member of the Actors' Equity Association.

Herman explained that the standard vaudeville actor never has any trouble.

"It is only the fellows that haven't the merchandise to sell," he said. "They are the only ones that are causing all the trouble and they seem to think they cannot get in. We don't keep anybody out. It is the same as with a man selling shoes or shirts or coats. If he hasn't got the merchandise he cannot sell it. And if he has got it he can sell it."

Herman played in the Australian theatres and testified that they cannot compare with ours so far as conditions are concerned, but that the entertainment compares favorably.

Herman was confused when Walsh asked him about the five per cent. he pays to the vaudeville exchange. His testimony on that point follows:

Q.—You also pay five per cent. to the Keith vaudeville exchange A.—Yes, sir.

(*Continued on Page 23*)

I'M SO TIRED OF DREAMING

(DIXIE LEE)

By L. Wolfe Gilbert, Harry Cooper and Joseph Cooper Arranged by J. S. Glickman

Waltz moderato

Sweet Ten - nes - see Miss Dix - ie Lee Is lone - some the
I read your note Miss Dix - ie wrote and my heart is
live - long day _____ He of her heart
lone - some too _____ Sweet boy of mine I
they're far a - part He wrote her a mes-sage to say. _____
kissed ev - 'ry line I read in the mes-sage from you. _____

Chorus

I'm so tired of dream - ing Dix - ie Lee
Dream - ing, Dream - ing, Call - ing come to me.
Hou - rs in the shad - ows Flow - ers in the mead - ows
Seem to miss the sun - shine of your gol - den smile
Eyes with tears are burn - ing _____
Nights are years of yearn - ing _____ I'm so
tired of dream - ing Dix - ie Lee Dream - ing
1 you're with me. 2 me. _____

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Riverside—Zardo—"Playmates" Bee Palmer Co.—Hunting & Francis—Kranz & LaSalle.

Colonial—Ruth Roye—Crawford & Broderid—Ames & Winthrop—Dotson—McKay & Addine—Jack Rose—4 Mortons—Whiting & Burt—"Girl in Air."

Alhambra—Bothwell Brown Co.—Lida McMellan Co.—U. S. Glee Club—A. Robbins & Part.—Kartellie—Phil Baker.

Royal—J. S. Leonard & Co.—DuFour Bros.—C. Sebastian & Co.—Melinger & Meyers—Creole Fashion Plate—Ara Sisters.

BROOKLYN, N. Y.

Orpheum—Gutiers Briklay—Countess Vernona—Bert Baker Co.—Raymond & Schramm—Sabine & Goodwin—Baley & Cowan—Joe Laurie.

Bushwick—Valecitas Leopards—Walter Brower—John G. Marks & Co.—Sully & Haughton—Ellida Morris—Marconi & Fitzgibbon—Howard & Clark.

BALTIMORE

Maryland—Ferry—Jo Towle—Will Oakland—Dootby & Everd—Harriet Rompel—O'Meara & Co.

BUFFALO

Shea's—Alice Lloyd—Cressy & Dane—Jazzland Naval Oct.—Dave Roth—Rinaldo Bros.—El Ray Sisters—Williams & Wolfus.

BOSTON

Keith's—Inhoff Conn & Corinne—Mabel McCane & Co.—Mme. Herman—Regal & Moore—Clinton & Rooney—Jas. Thornton—Fiske & Lloyd—The Legolos—Morey Seena & Leo.

CINCINNATI

Keith's—Ann Gray—Lexey & Rome—Morgan Dancers—Langford & Fred.

COLUMBUS

Keith's—Rae E. Ball & Bro.—Emmet DeVoy & Co.—Lamont 3—Felix Adler Co.—"Artistic Treat"—Mr. & Mrs. J. Barry.

CLVELAND

Hippodrome—"Reckless Eve"—Alan Rogers—Vera Sabona Co.—Prosper & Moret—Bert Melrose—McMahon & Chapelle—Lew Dockstater—Emerson & Baldwin.

DAYTON

Keith's—Elinore & Williams—Alice Hamilton—3 Stearde Sisters—Challen & Kake—Clark & Bergman—Kingsley Benedict Co.

DETROIT

Temple—Dream Stars—Pierlot & Scofield—Fallon & Brown—Morris & Campbell—Rendalls & White—Tony Hackell—M. Maxfield & Co.—Rekona.

ERIE

Colonial—Jack Inglis—"A Modern Mirage"—"Rubeville."

GRAND RAPIDS

Empress—Primrose 4—Walter C. Kelly—Fenton & Fields—Jack Hanley—Luba Nuroff & Co.

HAMILTON

Lyric—Nan Gray—Powers & Wallace—Dewolfe Girls—Wallen & LaFavor—Swor Brothers.

INDIANAPOLIS

Keith's—Edwin George—Ruth Budd—Wright & Dietrick—Gautier's Toy Shop—Daring McDonalds.

LOWELL

Keith's—Columbia & Victor—Stoling Sax. 4—Martyn & Florence—"$5000 A Year"—Althoff Sisters—Worden Bros.—Kellem & O'Dare.

LOUISVILLE

Keith's—Mary Howard Co.—Meyers & Noon—Francis Kennedy—Frank Gordon—Diamond & Brennan—Sallie Fisher Co.

MONTREAL

Princess—Henry B. Toomber—Breen Family—Stanley & Burns—Brendel & Burt—4 Meyakos—"Rainbow Cocktail."

PORTLAND

Keith's—B. & P. Valentine—M. & A. Clark—Dancing Kennedy—A. Havel Co.—Helene Davis—Bert Earl & Co.

PITTSBURG

Davis—Owen McGivney—"Chicken Chow Mein"—Ed Ross—Stone & Hayer.

PHILADLPHIA

Keith's—Herman & Shirley—Eliz. Murray—"Kiss Me"—Sylvester & Vance—Valerie Bergere Co.—Green & Byron—Kinney & Corinne—Miller & Mack.

PROVIDENCE

Keith's—Nitto Jo.—Wm. Gaxton Co.—Jack LaVier—Ramsdell & Deyo—Geo. A. Moore—Fern & Davies—Masters & Kraft—Sissle & Blake—Gere Delaney.

ROCHESTER

Temple—Belle Baker—McMahon Diamond—Juggling Nelsons—Gallagher & Rolley—Reed & Tucker—LaRue & Dupres—Jance & Hawkins—Kennedy & Burt.

SYRACUSE

Crescent—Bobbe & Nelson.

TORONTO

Shea's—E. & E. Adair—Patricola—Frank Gaby—Sheldon & Daly—VValentine & Bell—Lightners & Alex.—La France Bros.

TOLEDO

Keith's—Chung Hwa 4—Billy Gleason—Peggy Bremmer Co.—Comilla's Birds—Travers & Douglas—Narmein Sis. & Co.

WASHINGTON

Keith's—Ryan & Healey—Lewis & White—Estelle Wentworth—Maxime Bros. & Bobby—Hilda Spong & Co.

WILMINGTON

Garrich—Murphy & Lackmar—Freemont Benton—Brown & Evans—Carlotta.

YOUNGSTOWN

Hippodrome—Lohse & Sterling—Magleys—6 Kirksmith Sis.—Dickinson & Deagon—Smith & Austin—Toby & O'Neil.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Olga Petrova—Ed. & B. Conrad—Watts & Hawley—Kenny & Hollis—Gruber's Animals—Hudler Stein & Phillips—Great Johnston.

Majestic—Marguerita Sylva—Walter C. Kelly—"Heart of Annie Wood"—Bert Melrose—Bowman Bros.—Duffy & Caldwell—Mirano Bros.—Clinton Sisters.

STATE LAKE

Seeila Terry Co.—Rigoletta Bros.—Bob Hall—Bostock's Riding School—O'Donnell & Blair—Ben K. Benny—Lew & Jean Archer.

CALGARY & VICTORIA

Orpheum—Gertrude Hoffmann—Claudia Coleman—Green & Myra—Casting Wards—E. & J. Connolly—Wood & Wyde—Samaroff & Sonia.

DENVER

Orpheum—Bessie Clayton Co.—Nash & O'Donnell—Ted Doner—Dunham & O'Malley—Ray Snow—The Seebacks—Tosa King Co.

DES MOINES

Orpheum—La Bernicia—Gallagher & Martin—Lloyd & Christie—Marion Harris—Ford Sis. & Co.

DULUTH

Orpheum—Clifford & Wills—Janis & Chaplow—Geo. Price—"Overseas Revue"—Jerome & Herbert—"Beginning of the World."

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Orpheum—"Putting It Over"—B. & J. Creighton—McIntosh & Maids—Dolly Kay—Aerial Shaws—Long Tack Sam Co.

LINCOLN

Orpheum—Bronson & Baldwin Co.—Will J. Ward & Girls—Boyce Combe—"Levitation"—Lydia Barry—Bell & Wood—Royal Gascoignes.

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Majestic—Lloyd & Wells—"Janet of France"—Merritt & Bridwell—3 Jahns.

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Orpheum—Hyams & McIntyre—Nelson & Chain—Jas. Cullen—Chinese Brass Band—Elfreda Wynn—Van Cellos—Gibson & Connelli.

MEMPHIS

Orpheum—Blossom Seeley & Co.—Toto—Stuart Barnes—Le Maire & Hayes—Leo Zarrell & Co.

NEW ORLEANS

Orpheum—Nat Nazarro Jr. & Band—Bert Fitzgibbons—Jack Kennedy Co.—Fox & Ward—Eadie & Ramsden—Hershel Hendler—Gen. Pisano & Co.

OMAHA

Orpheum—Haig & Waldrich—Barnes & Crawford—Hearland—Hayden & Rochelle—Steve Juliase—Sutter & Dell—"Current of Fun."

OAKLAND

Orpheum—"Not Yet Marie"—Donald Roberts—Norwood & Hall—Kharum—Comfort & King—Melnotte Duo—Jack Morrissey.

PORTLAND

Orpheum—U. S. Jazz Band—Howard Nichols—Weber & Macey—Stephens & Hollister—Jimmy Savo Co.—Robbie Cordone.

SALT LAKE CITY

Orpheum—Julius Tannen—Geo. Kelly Co.—Carl Jorn—Burt & Rosedale—Regay & Lorraine Sis.—Ja Da Trio—Belgian Trio—Tennessee Ten.

ST. PAUL

Orpheum—Harry Watson Co.—Harry Hinks—Cartmell & Harris—Oliver & Olf—Murphy & White—Mason & Forrest—Mollie McIntyre & Co.

ST. LOUIS

Orpheum—Sylvia Jason—Maud Harl & Co.—Patricola—Burns & Frabito—4 Readings—Ed. & Lottie Ford—Garcinetti Bros.

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Orpheum—Harry Green Co.—B. & H. Mann—Ciccolini—Lillian Shaw—F. & O. Walters—The Pickfords.

SACREMENTO, STOCKTON & FRESNO

Orpheum—"Sweeties—Martelle—Bob Tip & Co.—Sidney & Townley—Fern King Co.

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Orpheum—Saranoff & Girls—"Colour Gems"—The Sharrocks—William Ebs—Kanazawa Boys—Lee & Cranston—Carl Emmy's Pets—Albertina Ranch Co.—Jas. J. Morton.

VANCOUVER

Orpheum—Eva Shirley & Band—Arthur West Co.—Venita Gould—Kitner & Reamey—"The Man Hunt"—Princess Rajah—Juggling Nelson.

WINNIPEG

Orpheum—Lambert & Ball—"Indoor Sports"—Dunbar's Salon Singers—Phina & Co.—Collins & Hart—Meredith & Snoozer—Chris. Richards.

(Continued on Page 23)

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NEXT WEEK, ORPHEUM, BROOKLYN

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WE SAY, WHEN WE REFER TO THE MOST BEAUTIFUL BALLAD EVER WRITTEN, A MERE CHILD BUT LIKE THE MUSHROOM, IT HAS GROWN UP OVER NIGHT, "PEACHES AND CREAM" IS

"LET ME DREAM"

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"THEN I'LL STOP LOVING YOU"

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GEO. KALAL, HIS MUSICAL HAWAIIANS, HOPE VERNON, BILL PRUITT (The Cowboy Minstrel) AND SCORES OF OTHER ACTS SAY, "IT'S A SENSATION"—"OH!"

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LATE STARS OF HIP HIP HOORAY PREPARING FOR BROADWAY

FRANCES RICE

Artistic Impressions of Celebrities

BOOKED SOLID. LOEW CIRCUIT.

MOUNTFORD ON STAND

(*Continued from Page* 19)

Q.—What is that for? A.—(No answer).

Q.—Why do you hesitate? Does it take you a long time to determine what you pay that for? A.—I could not say what that is for.

Q.—Well, if that is your answer, that is plenty.

Goodman attempted to clear the matter up in the re-direct examination, as follows:

Mr. Goodman—You were asked by Mr. Walsh what you paid five per cent. to the United Booking Offices for, and you said you didn't know. Let me ask you what the business of the United Booking Offices is. Do you know what it is they have up there? A.—Well, I know they are under heavy expense.

Q.—What happens in the United Booking Offices? Do you know? A.—In what way do you mean?

Q.—They are finding jobs for actors, aren't they? A.—Oh, yes, they are always doing that.

Q.—That is the place where your personal representative goes for you, as you said? A.—Yes, sir.

Q.—To get you employment, isn't it? A.—Yes, sir.

Q.—Would it occur to you that the five per cent. you paid to the U. B. O. is for these facilities, the facilities of being able to get to that office and go to that office? A.—You mean for this agent of mine to go to the offices?

Q.—Yes, in your case you prefer to have your agent speak for you. A.—Well, as I say, so far as the five per cent. is concerned, they deduct the five per cent. off your salary. It was a thing that I never did give a thought for what they did take it off for.

Q.—Do you know what business they are engaged in? A.—Yes, sir.

Q.—You know that the maintain an office where actors and managers or actors' agents can meet? A.—Yes, sir.

Valerie Bergere

Valerie Bergere testified that she has been in vaudeville sixteen years. In vaudeville she never played more than two shows a day. For a while, she booked with the Sutherland Agency, but E. F. Albee told her it was unnecessary that she have a personal agent and that she could get booked by writing direct to Mr. Hodgdon.

She started vaudeville at $350, and now gets as high as $1000 for her act. For "Carmen," she received $600. For "Cherry Blossoms" she received $750. In her newest act, she testified, she obtained a raise in salary without a question.

She never belonged to the White Rats, and is a member of the N. V. A. She believes in trying out an act. Her present vehicle had only one week of tryout, but other acts take longer. Her stock experience, she claims, has made her more speedy in this particular than the average performer. During her testimony she was asked: "Will you compare conditions when you started in vaudeville and at the present time?"

All witnesses had been questioned along this line, but, at this point, Walsh interposed and said:

"I don't think there is a doubt but what conditions in the vaudeville industry have become materially better, as the demands of the people everywhere for better conditions of life have grown. I do not think there is any claim made that conditions in these circuits of theatres are bad."

Goodman—"I am glad to have Mr. Walsh make that statement, because I was under the impression from Mr. Fitzpatrick and the article which he has written * * * *"

Walsh—"I think he said that on the Pantages Circuit and some of the circuits the conditions were bad. Sullivan and Considine and I think some of the others. People have bathtubs in their houses and electric lights and other conveniences which, of course, they didn't have ten or fifteen years ago, and I suppose these conditions obtain in vaudeville theatres as they do in people's houses.

Lee Kohlmar

Lee Kohlmar testified that he has been in the theatrical business for twenty-eight years.

Q.—You are an actor. A.—That I would not say.

Walsh—Altogether too modest. This is unusual.

Goodman—It is, very.

A.—It is pretty hard to make your audience believe it.

Kohlmar stated that he has been in all branches of the theatrical profession, having started in the legitimate. He has played in vaudeville for William Morris, the Orpheum and Keith.

Although he never used to employ an agent, he is now under an agent's management. His present agent is Lewis and Gordon, he testified. The act in which he now plays is getting $700 a week. He hesitated about giving his own salary. He testified that his salary is paid to him by Lewis and Gordon. He was not pressed by Goodman to give the amount of salary he receives, but stated that his salary was on the upgrade until the last two years during which it remained fixed. He has never been cancelled, but his dates have been changed occasionally. He was a member of the White Rats, but dropped out of that organization.

At the present time, Kohlmar said he is a member of the Actors' Equity Association.

Fred C. Schanberger

Fred C. Schanberger testified that he lives in Baltimore, where he operates the Keinan Hotel, the Maryland Theatre and the Auditorium Theatre.

The Maryland Theatre, which plays big time vaudeville, was a failure for the first three years that it booked through the U. B. O. In the next two years, the house broke even. For the last four years ,it has been making a profit. The Crippled Children of the State of Maryland own two-thirds of its preferred stock.

Schanberger comes to New York City to attend the managers' meetings and says that at these there is always a diversity of opinion. Some managers like an act and some do not. Many times, when they are undecided as to the worth of an act, the act is allowed to present an itemized expense account so that the managers can arrive at a conclusion in booking it.

The managers, he testified, try to route an act in a systematic way to avoid giving it unreasonable jumps. He testified that E. F. Albee does not attend these meetings.

Regarding Mr. Hodgdon's activities at these meetings, the following is Schanberger's testimony:

Q.—At these manager's meetings, does Mr. Hodgdon ever offer the names of acts that are not represented by agents? A.—Oh, yes. Mr. Hodgdon presides at those meetings and reads the list of the acts as they are presented to him, either by letter from the performer direct or by request, coming to him by the agent or the performer individually.

Q.—What does Mr. Hodgdon do and say with respect to these names presented by him? A.—He reads the name and calls on the men present for their opinion.

Q.—Does he ever express an opinion about it? A.—None whatever. He presides at the meeting and accepts the decision of the meeting.

Questioned about a manager's black list, Schanberger testified that, to his knowledge, there never has been such a thing. He admitted that he personally blacklisted Eva Tanguay "in his own mind" because she once refused to appear on account of the conspicuous billing given to Rock and White on the same bill. But, later, because of the demands of the audience, he played Miss Tanguay.

If there was any discrimination against the Rats, it was only on the part of individual managers, he said. He was never forbidden to play a "rat" act.

Agents never come to a manager's meeting, he testified, unless they are requested to appear to give some information.

There was a verbal battle between the witness and Walsh when Walsh questioned him about a strike assessment.

Q.—At the time of the strike in 1916, was there an assessment made against your theatre? A.—I could not tell you that; I don't remember.

Q.—Didn't you have charge of the finances? A.—No. I have auditors and book-keepers for that purpose.

Q.—You had to pay your dues? A.—I obey those orders if such a thing somes along.

Q.—Don't you recall now, as a matter of fact, that there was a strike assessment? A.—I don't remember; there may have been, because there is dues to be paid, and I do not know now just what they amount to.

Q.—Yes, I know that. But I am not talking about dues and you know that I am not talking about dues. I am asking you about a strike assessment.

Goodman—I object to Mr. Walsh's tone in addressing the witness, and I object to this attempt at bulldozing the witness.

A.—What are you trying to do? You tell me I know what you are talking about. . . . .

Q.—Yes, I do; and I am asking you about something you do know about and you know it. A.—Ask me in a decent way and I will answer you; you can't bulldoze me.

Goodman—I object to this manner and tone, your Honor.

Q.—I do not propose to bulldoze you but I do propose not to let you sidestep the question.

Schanberger then repeated that he didn't remember anything about the matter.

Tony Hunting

Tony Hunting testified that he is thirty-four years old and that, for thirty-four years, he has not been off the road. He was born with a circus.

At the age of twelve, he left the circus and went with a burlesque show. When he was sixteen he made his debut in vaudeville with an act called "Figuerra." Later, he went with the Four Huntings and his share of the salary was $15 a week. The act played around for eleven or twelve years. At one time, his share of the salary was raised to $30, and when the act broke up he was receiving $125, which was one-fourth of the act's earning power. His wife had a single turn on the same bill, which was arranged through the kindness of the booking office.

For the last eight years he has been in vaudeville with his wife, almost two years of which was spent overseas entertaining the American soldiers. They started with $275 for the team and now receive between $425 and $450.

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He was preparing for college. Had not Theadore Roosevelt gone to college? And Mr. Roosevelt had become great, why not in an atmosphere of greatness could he not do the same? It was not to be. We must resign ourselves to the inevitable. But the memory of our loved one will always linger, and memory is O! so sweet!

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HARRY **BOB**

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A great little Blues song

THAT'S THE FELLER,
Good enough for any Rube act.

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JOE MARKS

STILL UNDER CONTRACT AS FEATURED COMEDIAN
WITH THE BROADWAY BELLES

STAR, BROOKLYN, THIS WEEK

HENRY SPIELMAN
Singing His Way Through With Jack Reid's Record Breakers

SAM BACHEN

PRIMA DONNA CLAIRE WALKER FRENCH FROLICS

DOING STRAIGHT BOBBY BURCH FRENCH FROLICS

JACK WITT "BOSTONIANS"
"As the Mandarin Aced the Part As the Author No Doubt Wanted It Played." —Clipper, Sept. 24.

ED. JORDAN
LEW KELLY says I'm a good black face comedian. What do you think?
LEW KELLY SHOW

JOE ARGUS
Straight, Extraordinary with the Baritone Voice With Dave Marion

Burlesque News

(*Continued from Page* 15)

"FRENCH FROLICS" GIVING THEM PLENTY LAUGHS AND SONGS

E. Thomas Beatty's "French Frolics," featuring Harry Fields and Lena Daly, was at the Star last week, and it is a far better show than any that has been offered by that owner in the past few seasons. There is a lot of speed to the show now that was in some way lacking in the past, and there is an improvement in the cast It has practically the same book as last season, with a few new bits injected and a lot of bright fast numbers and pretty costumes.

Manager Daley of the company has a nifty bunch of smiling girls in the chorus who have youth in their favor. They sing and dance their way through the many numbers in a merry manner, and seem to like all they have to do. They are well costumed in a variety of colors.

Fields looks better to us now than at any time since he has been in burlesque. He is doing his Hebrew character very effectively, and working much faster than ever before, which improves his value and makes his character stand out. He has an individuality of his own. Fields is not alone a funny fellow, but is very clever in his line also.

Miss Daley, looking more attractive then ever with her smiling personality, jumped into favor at once by the way she put her numbers over. She dances gracefully and puts plenty of pep into her work. She has this season outdone anything in the line of costumes she has ever shown us in the past. Some of them are really startling in design and far out of the ordinary.

Walter Parker is working opposite Fields and is doing his fast Irish comedy, working with the same speed he has always shown. He is a good "tad" and a fine foil for the featured comedian.

A neat looking straight man is Bobby Burch. This young man is a good talker, has a fine singing and talking voice, and knows how to carry himself while on the stage.

Gladys Jackson, a smart looking ingenue soubrette, has a lot of class. She is a sweet looking girl with a pleasing personality. She is a valuable woman to a show, as she can sing, dance and read lines properly. Her wardrobe is also very good.

A pleasing voice has the prima donna, Claire Walker, and the audience liked the way she offered her numbers last Thursday night. She displays some pretty gowns that look well from the front.

Hal Sherman is a corking good hoofer, but he should stick to this and not attempt to do comedy. He can not read lines and knows nothing about humoring a situation and putting a line over to get a laugh. If he did his specialty with Miss Daley and then his "single" and stayed off the stage at other times he would be a wiser boy. As a comedian he is not there.

Billy Gray, the singing property man, was very successful with the two numbers he offered. He has a dandy voice.

A good talking specialty that pleased was offered by Fields and Miss Daley. They have some new material that goes over fine.

The black and red "gambling" bit scored the way Fields, Parker, Burch, Sherman and Miss Jackson did it. The barrel number ,led by Sherman and participated in by the chorus, pleased.

The "cabinet" bit went over well and was nicely carried out by Fields, Parker, Burch, Sherman and a chorus girl. It had a good rough finish that the audience liked.

Miss Walker and Gray, in a duet, harmonized very well. The "table" bit pleased through the manner in which Fields, Parker and the Misses Daley and Walker worked it up.

Miss Daley and Sherman offered a good eccentric dance that went over big. Miss Daley, in male attire, worked very hard and divided the dancing honors with her partners. The "introduction" bit was amusing. It was done by Fields, Parker, Burch and Miss Jackson.

Fields was a decided success with his specialty in one, in which he offered three parodies, finishing with a Hebrew coon song, and a neat dance. The act is fast, and Fields cleaned up in this spot. He has a lot of personality, which he injects into his work.

Miss Daley made a dandy appearance in her bathing number, and displayed a rather shapely form in a white, tight-fitting bathing suit.

Sherman offered a fine eccentric dance in a misfit suit that was well done. This boy is a clever dancer and he knows it, a fact which is very noticeable from the front. He should try to overcome the self-assured air he displays while doing his specialty. The "candy" bit went over for results as offered by Fields and Miss Daley.

The "French Frolics" is a clean show, with may laughs and lots of pretty girls, good dancing and singing. That's about all they want on this circuit, and this show is giving it to them. SID.

(Continued on Page 27)

Vaudeville Bills

(*Continued from Page* 21)

POLI CIRCUIT

BRIDGEPORT.

Plaza—Louise Vernon—McCann & Rouble. (Last Half)—Osaki & Taki—Alf Grant—Gaby Bros. & Clark.

Poli—Ben Bernie—"Little Cottage" (Last Half)—Two Earls—Jane & Katherine Lee—"Music Land."

HARTFORD.

Palace—Margot & Francois—"Flying High"—Bernard & Scarth—"Oh That Melody. (Last Half)—Guy Weadick & Flores La Due—Gruett Kramer & Gruett—Florence Tempest & Co.—Page & Gray—Asahi Troupe.

NEW HAVEN

Bijou—Joe Brown—Alf Grant—"Bullet Proof Lady." (Last Half)—Lew Hoff—"Flying High"—McCann & Rouble.

Palace—Dobbs, Clark & Dare—Katherine Murray & Co.—"Music Land." (Last Half)—Dugan & Raymond—Ben Bernie.

SCRANTON.

Poli—Jean & Jacques—Holmes & Lavere—Marguerite Padula—"Melody of Youth." (Last Half)—George Bock—Nelson & Barry Boys—Chong & Moey—Olson & Johnson—Brown, Gardner & Barnet.

SPRINGFIELD.

Palace—Osaki & Taki—Dave Thursby—Florence Tempest & Co.—Alexandria—Gaby Bros. & Clark. (Last Half)—Mardo & Hunter—Jackie & Billie—Lawrence Crane & Co.—Marva Rehn—"Little Cottage."

WATERBURY.

Poli—Two Earls—Marva Rehn—Dugan & Raymond—Page & Gray—Asahi Japs. (Last Half)—Margot & Francois—Louise Vernon—Bernard & Scarth—"Oh Tat Melody."

WORCESTER.

Poli—Lew Hoff—Mack Sennett. (Last Half)—Alexandria—"Bathing Girls."

Plaza—Guy Weadick & Flores La Due—Jackie & Billie—Lawrence Crane & Co.—Gruett Kramer & Gruett—Dave Thursby. (Last Half)—Katherine Murray & Co.

WILKES-BARRE.

Poli—George Bock—Nelson & Barry Boys—Chong & Moey—Olson & Johnson—Brown Gardner & Barnet. (Last Half)—Jean & Jacques—Holmes & Lavere—Marguerite Padula—"Melody of Youth."

F. F. PROCTOR

Week October 20, 1919.

NEW YORK CITY.

Fifth Avenue—Martin Van Bergen & Joesph—Smith & Kaufman—"Only Girl"—Ita Gygi Vadie Co.—Arthur Finn Co.—Eva Taylor Co.—Newhoff & Phelps—Vardon & Perry—Anna Held, Jr.—Pistel & Cushing.

81st Street—Lee Hohlman Co.—Morey Senna & Lee—Frisco & Co.—Jean Barrios—Alf Farrell—H. & A. Seymour.

Harlem Opera House—Otto Bros.—Parelli's Circus—C. Powell Co.—Malcolm & Lamar—Jane & W. Hennings—Gonne & Albert—Lucy Brush—Ed Borden Co.—Victory 4.

23rd Street—Dave Harris—Minnie Faust Bro.—Cameron DeWitt Co.—Ed. Borden—Moore & Saxton—Joveddah Co.—Cunningham & Bennett—Geo. Buck—Otto Bros.—Ward & Curren—C. Powell Co.—Kennedy & Rooney.

58th Street—Latell & Volkes—Levolos—Touresti—Sylvia Loyal—Exposition 4—Dan McGrew—Cecil Stone—Andre Sis. & Poole—Hendricks & Stone—Rural Comedy 4—Geo & Rae Perry—Cavanaugh & Thompkins—McCarthy & Fayo.

125th Street—Geo Bock—"Gray & Old Rose"—Warde & Curren—Yates & Reed—Morgan & Kloter—Barney First.

Mount Vernon—Lucy Brush—A. Held, Jr.—Mabel Burke—Lou Price—Jack Rose—Boothwell Brown & Girls—Arthur Whitelaw—Wilfred DuBois.

Yonkers—4 Marx Bros.—Jos. Leonard—Hurleys—4 Avolos—Latell & Volkes—J. & W. Hennings—Morlin.

BROOKLYN, N. Y.

Halsey—Flora Bros.—Murry Leslie—The Lawyer—Geo. Campbell 3—Chidlow & Haight—Bert Earl Girls—Morris & Hart—"It Happened in Red Bank"—Malcolm & Lamar—Dave Harris—Mme. Cronin.

Greenpoint—Quinn & Caverly—Cummingham & Bennett—Hallen & Fuller—Once Upon a Time—Gerard's Monks—Valdars—"Gray & Old Rose"—League of Nations—Frank Hurst.

Prospect—Cantwell & Walker—Eva Taylor Co.—Arthur Whitelaw—"Once Upon a Time"—Jack Rose.

ALBANY, N. Y.

Kluting Animals—Lang & Shaw—Resista—Marg. Young—Chas. King Co.—Jack Lavier—Greenlee & Dayton—Frankie Fay & Boys—Dunn & Valeska—Kane & Herman—K. & C. Octette.

AUBURN, N. Y.

Mast Sis.—Fiske & Lloyd—Texas Comedy Four—Herb. Dwyer Co.—Sherwin Kelly—Page & Gray—Huyler & Bann—Resista.

ALLENTOWWN, PA.

Elvira Sis.—"Street Urchin"—Sampsel & Leonart—Ford & Cunningham—Jean Adair—L. & B. Dwyer—Wallace Galvin—Van Sheldon Co.—Olson & Johnson—Elsie Mains & Boys.

BINGHAMPTON, N. Y.

Geo. Mack—Synco. Rehearsal—Lester & Vincent—Irene Meyers—Work & Kelt—Mus. Nosses.

CAMDEN, N. J.

Koslar & Lusby—Arnold & Somers—Homes & Holliston—Mason & Gwynne—

(Continued on Page 29)

BURLESQUE :: PEOPLE WANTED

FOR

EMPRESS THEATRE

CINCINNATI, OHIO.

OPENING DATE SUN. NOVEMBER, 2

LONG ENGAGEMENT TO RIGHT PEOPLE AT RIGHT SALARY
FOUR VAUDEVILLE ACTS USED WEEKLY

50—CHORUS GIRLS WANTED—50

Salary $20 Per Week **PRINCIPALS, CHORUS AND VAUDEVILLE ACTS**

Address, Manager Empress Theatre, Cincinnati, Ohio.

BACK TO THE FOLD AGAIN WITH

I. H. HERK and ARTHUR PEARSONS **GIRLS ALA CARTE**

HARRY BENTLEY

THE COMICAL SPEED MERCHANT

PEOPLES' THEATRE
PHILADELPHIA
THIS WEEK

THANKS TO
ROEHM and RICHARDS
PERSONAL REPRESENTATIVES

JOE ROSE

"Eminent Dutch Comedian"

AT LIBERTY ALL SEASON

SEEKS OFFER.

CAN PRODUCE BOOKS AND DANCES.

Home Address: 2620 So. Sheridan St., Philadelphia, Pa.

PRIMA DONA
VICTORIA KAYE

BROADWAY BELLES

MARTHA RICHARDS
INGENUE
Rose Sydell's London Belles

KAHN'S NEW COAST COMEDIAN AND KOLER PUT ON GOOD SHOW

It looks as though B. F. Kahn has hit the nail on the head this time, as he has two comedians who work together right and who know how to sell their stuff, so as to keep the audience in good humor all the time. The new man from the coast, Harry Bernard, is giving them just the kind of shows they want and, as an Irish comedian, we would like to see any better. Harry Koler, who is working opposite him, is just as funny in his Hebrew character. He is now wearing the crepe whiskers and reminds us of his work years ago. He sure is funny.

"Cannary Cottage" is the title of the first part, and it was staged and produced by Bernard. It's a story of a sanitarium where the inmates are insane. Bernard and Koler were hired by Dr. Cannary as guards. The boys worked up considerable comedy in this part. Brad Sutton was the doctor. The way he did the character could not have been improved upon.

Miss Lorraine, as the nurse, handled the part nicely, giving it a touch of comedy. Norma Bell, as a society woman, was good. She had several numbers that went over nicely. Her "Shake Your Shoulder" shimmy number was the bit of the show, and took six encores last Wednesday afternoon.

Jerry Gerard, who jumped into Miss LaBrack's place at the matinee Monday, when the latter did not put in an appearance, proved herself an excellent ingenue. She is a pleasing young person, who can read lines well.

Jack Gibson is getting very popular at this house as a straight man. He is a good talker and can sing, as well. He was very good last Wednesday.

Roy Sears, the juvenile, makes a good impression with his work. He reads lines nicely, can lead a number and makes a good appearance.

Pearl Laning, a neat looking ingenue soubrette, led several numbers most successfully. She got several encores for each of her number. She has a pleasing personality and dances well. With a little work, this young lady should develop rapidly.

Mazie Howard does several bits. Her Western girl role as an inmate of the sanitarium, was nicely done. She read her lines nicely and acted the part well.

Babe Quinn jumped out of the chorus and put over several numbers with a lot of pep. She also did several bits nicely.

"In a Pullman," the burlesque produced by Lee Stevens, was one of the best comedy bills he has shown us at this house. There were many laughing situations during the action of this part of the show.

Kahn has improved his chorus a lot in the last few weeks. There are now only two of the old girls left. They are a good looking lot and do no stalling in the numbers such as was noticeable a few month ago.

Fields put on some pretty numbers, several of which were of a novelty order. They looked fine from the front.

JACK SINGER'S BEHMAN SHOW SHOULD GET THE MONEY

Jack Singer's "Behman Show," which was at Miner's Bronx Theatre last week, is one of the best laughing shows that has been at that house this season.

Singer has a comedian new to burlesque, who is one of the best laugh getters we have seen. He is Harry R. Lauder, on the programme as the "King of Hoboes," and in appearance he is all that. As a comedian, he is a finished performer. He starts where Jim Barton left off. This fellow can carry any show all by himself.

Ameta Pynes won favor with her graceful dancing. She leads several numbers very well and wears costumes that are most attractive. Marie Sparrow is doing several characters and taking care of them. Frank Zanera is doing character bits well.

Willie Lauder is a very good straight man. He reads lines well, makes a good appearance and "feeds" the comedian nicely.

Clarice Lawrence is a neat looking ingenue soubrette.

Harry Watson could be improved upon. This young man does not fit in. He is in several scenes, but he is too stiff in his work and lacks personality.

Bobby Moore, Ada Vamp West, Elizabeth Rogers, Florence Atkins and Gladis Owen have small parts with which they did nicely.

Besides a great comedy show, Singer has a fine production. He has spared nothing in making this one of the most beautiful offerings he has ever given to burlesque and he has shown us something in the past. His wardrobe is pretty. He should get the money this season with this show.

Sid.

BURLESQUE NEWS

(Continued from Page 25)

SOUBRETTES CHANGE

Nellie Crawford opened at the Union Square Monday as soubrette. Roy Sears the juvenile, closed there Saturday night.

WON POPULARITY

Florence Kester and Toots Hiedt of the "Follies of Pleasure" won the Popularity contest at the Gayety when the show played that house.

SHUBERT AT THE YORKVILLE

Hughy Shubert opened at the Yorkville Theatre, Monday, as musical director of the stock company playing that house. He is under contract with Hurtig and Seamon, who loaned him to the Yorkville management.

OPEN IN VAUDEVILLE

Ernest Shroder and Cy Ardinger opened on the Keith Time in New London, Conn., Monday. They will work five weeks of this time and then play the Boston time. Pat Casey Agency booked the act.

JOINS BELFRAGE SHOW

Paterson, N. J., Oct. 20.—Dave Gardner opened with George Belfrage's "Hip Hip Hooray" Company at the Orpheum here today. He replaced Henry White who closed with the company at Hurtig and Seamons Saturday.

EDDIE COLE

THIRD SEASON WITH BROADWAY BELLES. GOING FASTER THAN EVER.

STAR, BROOKLYN. This Week PLAZA, SPRINGFIELD. Next Week

STARS OF BURLESQUE

THIS SPACE RESERVED BY LEW LEDERER

PRIMA DONNA — MONICA REDMOND — LIBERTY GIRLS

JUNE LeVEAY AND GEORGE D. WIEST — With SPORTING WIDOWS

BARNEY GERARD PRESENTS — EVELYN CUNNINGHAM — FOLLIES OF THE DAY Direction ROEHM and RICHARDS

SOUBRETTE — BABE DePALMER — ROSE SYDELL COMPANY

NOW APPEARING WHERE? — BOUTTE AND CARTER — 'ROUND THE TOWN

TRAMP ECCENTRIC — CHAS FAGAN — GIRLS A LA CARTE

PRIMA DONNA — MYRTLE CHERRY — GIRLS GIRLS GIRLS

SOUBRETTE — FLORENCE DEVERE — SWEETIE SWEETIE GIRLS

DANCING INGENUE — MABEL McCLOUD — BEST SHOW IN TOWN

JERRY LAWRENCE
"Sky Scraper Lizzie" — LIBERTY GIRLS

CARLO DE ANGELO
GOING OVER WITH PETE CLARK'S "OH GIRL" CO.

JOSEPHINE YOUNGE
VAMPIRE GIRL, WITH "OH GIRL!"

IDA EMERSON and HARRY HILLS
BACK IN BURLESQUE — WITH EDMOND HAYES' OWN SHOW

ETHEL DEVEAUX
SOUBRETTE — HASTINGS RAZZLE DAZZLE OF 1919

GERTRUDE O'CONNOR
AS MRS. BOZO WITH EDMOND HAYES' OWN CO.

CLAIRE DEVINE
LEADING WOMAN — WITH DIXON'S BIG REVIEW

LORETTA AHEARN
DAINTY SINGING AND DANCING SOUBRETTE—$1,000,000 DOLLS

HAROLD KENNEDY
COMEDIAN — GIRLS A LA CARTE

IRENE LEARY
INGENUE — BURLESQUE REVIEW

PETE KELLY and BERG LYDIA
WITH ED RUSH'S CRACKER JACKS

DON TRENT
WITH WALDRON'S BOSTONIANS

FAY SHIRLEY
PARISIAN FLIRT

BILLY SCHULER
DOING STRAIGHT — WITH JACOBS AND JERMON'S BURLESQUE REVIE

ANNETTE LA ROCHELLE
PRIMA DONNA — RUBE BERNSTEIN'S FOLLIES OF PLEASUR

LETTIE BOLLES
INGENUE SOUBRETTE — DIXON'S BIG REVIEW

John MacKinnon
JUVENILE—TENOR — EDMOND HAYES' OWN SHOW

RUTH BARBOUR
SOUBRETTE — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

BABE WELLINGTON
IRRESISTIBLE BUNCH OF NERVES — SOUBRETTE—NATIONAL WINTERGARDEN

WM. F. (Billy) HARMS THEATRICAL ENTERPRISES
HOBOKEN, N. J. (Member of T. B. C.)

FLORENCE WHITFORD
SOUBRETTE JAZZ BABBIES

ANNETTE SHAW
DANCING INGENUE — LEW KELLY SHOW

JACK LaMONT
HEBREW COMEDIAN — ROUND THE TOWN 1919-20

GEO. CARROLL
DOING TRAMP WITH THE JAZZ BABBIES

BABE HEALY
Some Soubrette, with Some Show—Second Season with Barney Gerard

RUBY THORNE and ANNA GOLDIE
SOUBRETTE — CRACKER JACKS — CHARACTERS

JACK MUNDY
DIRECTION—ARTHUR PEARSON

ROSE EMMETT
RAGTIME INGENUE — ROUND THE TOWN

GEO. E. SNYDER
STRAIGHT — SECOND SEASON — WITH MAIDS OF AMERICA

JANE MAY
SOUBRETTE — SECOND SEASON — MAIDS OF AMERICA

HAZELLE LORRAINE
INGENUE — SIXTH SEASON WITH DAN COLEMAN, HASTING'S BIG SHOW

ED GOLDEN
NOW WRITING BURLESQUE'S BEST SPECIAL SONGS. ALSO STAGING NUMBERS.
WITH RUSH'S CRACKER JACKS

RUTH HASTINGS
PRIMA DONNA, BOSTONIANS SEASON ~~1918-19~~

JOHN O. GRANT
PERSONAL DIRECTION—CHAMBERLAIN BROWN

LOUISE PEARSON
PRIMA DONNA — MINSKY'S NATIONAL WINTER GARDEN

FRANK MALLAHAN
DOING STRAIGHT — WITH SAM HOWE'S SPORT GIRLS

JIM McCAULEY
DOING RUBE AGAIN — THIS SEASON WITH SAM HOWE'S SPORT GIRLS

FRANK LULEY
EDMOND HAYES' ORIGINAL BOZO — WITH EDMOND HAYES' OWN COMPANY

FRANK ANDERSON
Irish Comic with Chas. M. Baker's "Sweet Sweetie Girls." Coming Up One Rung at a Time

JULIA MORGAN
The Sophie Tucker of Burlesque. F. W. Gerhardy's Mischief Makers, 1919-20. Tanks to Joe Wilton

PRIMA DONNA

PEARL LAWLOR

BILLY WATSON'S PARISIAN WHIRL

FROM FRISCO? Yes, the Same

HARRY BERNARD

KAHN'S UNION SQUARE

VAUDEVILLE BILLS

(Continued from Page 25)

JERSEY CITY, N. J.
Tom Gillen—Burns & Foran—Morgan & Kloter—Bert Howard—M. & J. Dove—Smith & Kaufman.

LONDON, CONN.
Edwards & Walter—Overseas 8—"Petticoat Man"—Geo. Yoeman—Pernikof & Rose.

McKEESPORT, Pa.
Kesson & Jesson—Brown Mus. Rev.—Chas. Gibbs—Collier & Dewall—Al Jerome—Rita & White—Bertram May Co.

LANCASTER, PA.
Geo. W. Moore—Holmes & Lavier—Howard & Craddick—"Melody of Youth"—Cecil & Bernice—Davis & Harrison—Wilson Bros.—Willie Halo & Bro.

MONTREAL, CANADA
Hughes Duo—Hirshoff's Gypsies—Norman—Lillian Rockley—Robins Family.

NEWARK, N. J.
Prescott & Eden—Rooney & Bent Rev.—Billy Elliott—"Clubmates."

NEW BRITAIN, CONN.
Dancing Humphries—Stewart & Neff—Columbia 6—Swain's Cats—Mabel & J. Dove.

NEW LONDON, CONN.
Kit Carson—Welch & Long—Lad & Lassie—Rob & Whitman—Great Weston 4—Harry Jenlins—Ash & Hyams—"New Teacher."

PHILADELPHIA, PA.
Wm. Penn—Nolan & Nolan—Jarvis & Harrison—Geo. Rosener — Newhoff & Phelphs—Ed. Janis & Girls—Herbert Dogs—Murphy & Lachmar—"Love Bugs"—Loney Haskell—Adelaide Bell Co.

Keystone—4 Buttersups—Copes & Hutton—Nancy Boyer Co.—Henry & Moore—Magazine Girl.

Girard Ave.—Cunningham & Doret—Jamesons — John White Co.—Murphy & Lachmar—Sultan—McCarthy & Stenard—Howard Comedy 4.

Grand Opera House — Bill Robinson—Bobbe Heath & Girls—Macine Bros. & Vobby.

Broadway—Sen. Francis Murphy—J. Rosa. Johnson—Adelaide Bell Co.—"Cure for Blues"—June Mills—Fox & Britt—Sterling 3.

ALLEGHENY
Hallen & Hunter—Yerke's Band.

OTTAWA
Powers & Wallace—Dave Roth—Moss & Frye—Lee Kohlmar—Davis & Darnell—DeWolf Girls—Wallace & LaFavor—Mystic Hanson 3.

PITTSBURG
Ed. Badger—Haddon & Chambers—Fisher's Circus—Marie & Co.—Sylvester Family — "Mystic Garden" — Lawrence Wilbue — Viola & Lewis.

PORTCHESTER
Lewis & Dunbar — Vardon & Perry — "League of Nations"—Tree Friends—Newell & Most—Quinn & Caverly.

PATERSON, N. J.
Lottie Grooper—Hendricks & Stone—Carmen's Minst.—Geo. & Ray Perry—Nakae Japs—Exposition 4—Harry Lee—Sensational Gerards—Burke Walsh & Dana—Rialto & Co.

PITTS. JOHNSTOWN, PA.
3 Macks—Randalls—Stone & Moyer Sis.—Bruce Duffet Co.—Jack Marley.

PASSAIC, N. J.
Tom Sawyer—Dahl & Kenny—O. K. Legal Co.—Garfield & Smith—Chas. Scofield Co.—Lowry & Prince—Kaban Japs—Parshleys—Senna & Weber—Henry J. Kelly—"Recollections"—Chidlow & Haight.

PAWTUCKET, R. I.
Sandy Shaw—Jessie Haywood—Marie—Deller & Orman—Louise Vernon—4 Harmony Kings—Homer Miles Co.

READING, PA.
Murry Voelk—Dixon & Mack—Langford & Frederick—Bernard & Merritt—Gorgalis Trio—Bolger Bros.—Wells Va. & West.—Earl & Mullen—Bollend & Ray—Imp. Venetians.

SYRACUSE, N. Y.
Al Jerome—Bertram May Co.—Work & Keit—Irene Meyers—Walzer & Dyer—Larimer Hudson—Lester Raymond—Francis & Eldon— Revue Coniques—Synco. Rehearsal—Herb. Dwyer.

SCHENECTADY, N. Y.
Oxford Trio—Huyler & Bann—Al. H. White Co.—Davis & Rich—Mus. Nosses—Dixon, B. & Dixon—3 Manning Sis.—Homer Lind Co.—Allman & Nallie.

SYRACUSE—TEMPLE, N. Y.
3 Yoscarrys—Nippon Duo—Homer Ling Co.—Alex Sparks Co.—Allman & Nallie—K. of C. Octette—Chief Tenderhoe—Davis & Rich—Al. H. White Co.—Francis & Overholt—"Beauty Vendor"—Oxford Trio.

STAMFORD, CONN.
Parshleys—Early Laight Co.—Harry Lee—Swain's Cats—O. K. Legal Co.—Garfield & Smith—Phil Davis—"Lets Get Married."

TROY, N. Y.
Jack Lavier—Frankie Fay & Boys—Dunn & Valeska—Kane & Herman—"High Seas"—Kluting Animals—Lang & Shaw

LOEW CIRCUIT.

NEW YORK CITY

American—(First Half)—The Concertos—Harry & Anna Scranton—Murphy & Driscoll—Natalie Farrari & Co.—Gaynell & Mack—Godfrey & Henderson—Race & Edge—Simmons & Bradley. (Last Half)—Tappan & Armstrong—Chas. Dingle & Co.—Burke & Durkin—Little Lord Roberts—Senator F. Murphy—Dailey Bros.

Boulevard—(First Half)—Sansone & Delilah—Fenwick Sisters—La Rose & Lane—Laurie Ordway & Co. — Lane & Plant. (Last Half)—Kennedy & Dinus—Delbridge & Gremmar—Louise Carter & Co.—Hoey & Fischer.

National—(First Half)—Evelyn & Margaret—Dorothy Roye—Francis & DeMar—Mel Klee—Stan Stanley. (Last Half)—Sansome & Delilah—Art Spaulding Trio—Murphy & Driscoll—Stan Stanley.

Orpheum—(First Half)—Daily Bros.—Jerome & Albright—Leroy, Lytton & Co.—Swartz & Clifford—6 Royal Hussars. (Last Half)—Bennett Twins—Devine & Williams — "The Financiers" — Walters & Walters—Bell & Caron.

Ave. B.—(First Half)—Olive Le Compte & Co.—"The Financiers"—Sen. Francis Murphy—The Spartans. (Last Half)—Pesci Duo—Gordon & Delmar—Al. H. White & Co.—3 Gregorys.

Delancy St. — (First Half) — Wayne & Beeman—Tappan & Armstrong—Devine & Williams — Carlisle & Romer — Hoey & Fischer—Russell & De Witt. (Last Half)—Aerial De Groffs—Gaynell & Mack—Jerome & Albright—"Business is Business"—Barnes & Freeman.

Greeley Sq.—(First Half)—Barlo Sisters—Jack & Tommy Weir—Jeff Healy & Co.—Edna Luby—Carl & Emma Frabell. (Last Holf)—Wayne & Beeman—Fenwick Sisters—Zuhn & Dreis—Godfrey & Henderson—Laurie Ordway & Co.—Beth Stone &Co.

Lincoln Sq.—(First Half)—Beth Stone & Co.—Steve Freda—Burke & Durkin—Frances Rice—Wyre & Fields. (Last Half)—Carl & Emma Frabell—Francis & De Mar—Allen, Clifford & Henry—Lane & Plant—Simmons & Bradley.

Victoria—(First Half)—Kennedy & Dinus—Delbridge & Gremmar—Lillian Mortimer & Co.—Wm. Sisto—Ling & Long. (Last Half)—4 Novelty Pierrotts—Dorothy Roye—Genaro & Gold—Jack & Tommy Weis—5 Royal Hussars.

BROOKLYN, N. Y.

Metropolitan — (First Half) — Novelty Pierrotts—Freeman & Lewis—Allen, Clifford & Barry—Walters & Walters—Little Lord Roberts. (Last Half)—Harry & Anna Scranton—Edna Luby—"Salvation Molly"—Race & Edge—Natalie Farrari & Co.

Fulton—(First Half)—Lizette—Art Spauling & Co.—Genaro & Gold—Downing & Bunin—Bell & Caron. (Last Half)—Barlo Sisters—Lillian Mortimer & Co.—William Sisto—Ling & Long.

De Kalb—(First Half)—The Ferraros—Burns & Garry—"Salvation Molly"—Fred Allen. (Last Half)—The Concertos—Russell & De Witt—La Rose & Lane—Steve Freda—Swartz & Clifford.

Palace—(First Half)—Busse's Dogs—Bennett Sisters—Al. H. White & Co.—Zuhn & Dreis. (Last Half)—The Spartans—Al. Carpe.

Warwick—(First Half)—Krayona & Co.—Davis & Chadwick—Louise Carter & Co.—4 Novelty Pierrotts. (Last Half)—Busee's Dogs—Robinson & Thomas—Wolfe Gilbert.

BALTIMORE, MD.
Dale & De Voe—Mar Marwin—Will & Mary Rogers—"Sweet Sweeties".

BOSTON, MASS.
(First Half)—Harris & Holloway—Johnson Bros. & Johnson—Pearl Abbott & Co.—Gillen & Mulcahy. (Last Half)—Hall & Gibson—Gordon & Gordon—Hudson & Jones—Mayo & Irwin—Kinkaid Kilties.

FALL RIVER, MASS.
(First Half)—Gordon & Gordon—Hall & Ginson—Hudson & Jones—Mayo & Irwin—Kinkaid Kilties. (Last Half)—Harris & Holloway—Johnson Bros. & Johnson—Pearl Abbott & Co.—Gillen & Mulcahy.

HOBOKEN, N. J.
(First Half)—Pesci Duo. (Last Half)—Krayona & Co.—Boudini & Bernard—Barry & Lanton.

HAMILTON, CAN.
Le Clair & Sampson—Dora Hilton—Edward Farrell & Co.—Ward & King—"Oh Mike."

MONTREAL, CAN.
Keene & Foxworth—Bert Walton—Odiva & Seals.

NEW ROCHELLE, N. Y.
(First Half)—Gordon & Delmar—Taylor & Francis—Ethel Clifton & Co. (Last Half)—Olive LeCompte & Co.

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"THE HIRING LINE" WILL ADD TO THE GAYETY OF B'WAY

"ON THE HIRING LINE"—A satirical comedy in three acts by Harvey O'Higgins and Harriet Ford, presented by George C. Tyler, at the Criterion Theatre, Monday, October 2, 1919.

CAST

Sherman Fessenden.....Cyril Scott
Dorothy Fessenden,
Miss Vivian Tobin
Steve Mack.....Donald Gallagher
Mrs. Sherman Fessenden,
Miss Laura Hope Crew
Bonnie Oliver.....John Blair
Mrs. Billy Capron,
Miss Minna Gombel
Ritchie .....Sidney Toler
Mrs. Ritchie..Miss Josephine Hall
Billy Capron.....Robert Hudson

A novel and ingenious situation is always a good bid for favor along Broadway, and, in concocting "On the Hiring Line," the authors have written a play that, although a little slow at the start, develops into a highly amusing farce that is more than ingenious and novel in its texture. Also, the producer has shown very wise judgment in providing it with an excellent cast.

The story concerns a succesful business man who marries an actress and had her immured in a lovely home in the country, a victim to a trifling ennui and an all important servant problem. The husband made a break that he could get servants, but was at a loss how to make good until he heard some gossip to the effect that detectives, hired to watch erring wives, often pose as household workers and are expert cooks and butlers. So, seeing only a clever way to get servants, and having the money, he hired two sleuths from a detective agency.

Next, behold as droll a pair of characters as comedy has seen in the way of detectives. He was an honest, hard working operative, and his wife had become tired of staying at home while her spouse had a supposedly exciting life. So he was breaking her into the business, still calling her "Mamma" and being as patient as Job with her. As the lady of the house had a perfectly well behaved actor in the house as guest, and as the hostess's young daughter was carrying on a girlish love affair with a chauffeur, and there was a gay young matron, semi-detached, about the premises, the earnest gum-shoe butler quite naturally found something to report. He had no idea just why he was there and was correctly suspicious. Hence the complications.

Laura Hope Crews and Cyril Scott gave a superb performance, with every one of the many possibilities for humorous effect shrewdly noted and effective. Sidney Toler, as the butler, makes every bit of action, as well as every line, tell toward the production of a hugely humorous characterization. There is also good work by Robert Hudson, Donald Gallagher, Josephine Hall and Vivian Tobin.

Frederic Stanhope staged the piece cleverly.

Nine New Shows Open

(Continued from Page 6)

story, of course, could not put "The Dream Girl" over.

As a matter of fact, had it not been for Paul E. Burns, this new musical comedy would have been absolutely impossible. His naive comedy won his audience in the face of every difficulty.

A snappy chorus was provided, and, because of the evident inability of the cast and the crude mountings of the piece, it stood out, with the exception of Burns, as the one virtue in a dreary vehicle.

CANADIAN CIRCUIT RUMORED

(Continued from Page 3)

ment that nothing but Canadian capital is involved in this deal, it being a Canadian undertaking for Canadians and no alien interests whatever will have any voice in the affairs or direction of the syndicate.

At the Klaw and Erlanger booking offices here, it was stated that nothing official relating to this deal had been received from Montreal up to Monday of this week. However, Victor Leighton, Klaw and Erlanger's booking manager, explained the reported affiliation of the Canadian syndicate with his firm, by the statement that K. & E. book a number of houses throughout Canada, including some in the territory mentioned, and to them it makes no difference who takes over the theatres, for they are only concerned with the booking franchises that the theatres hold.

Jules Murray, the Shuberts' booking manager, practically reiterated the statement of Leighton, when asked about the reported Canadian deal, and indicated that he doubted the authenticity of the story.

However, if the deal should prove to be as reported, it is not unlikely that both offices will be seeking to book the American productions over the circuit.

The one outstanding feature of the story that more than any other thing makes the facts reported appear fishy is the fact that the Montreal report anent the deal credits the story as having been announced by a prominent theatrical firm in New York, and the reports here concerning the deal are credited as having emanated from Montreal. This geographical disparity is significant to say the least.

The A. J. Small houses mentioned in the story were figured in the News some time ago when the head of the Miles houses in Detroit and Cleveland came to New York and stated he was going to take them over and manage them as an adjunct to the Pantages time, thereby giving Pantages the power to book from coast to coast and combat Marcus Loew throughout Canada.

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Routes of Shows

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"Adam and Eva"—Long Acre, New York, indef.
"At 9.45"—Vanderbilt, New York, indef.
"Apple Blossoms"—Globe, New York, indef.
"Acquittal, The"—Grand O. H., Chicago, indef.
Anglin, Margaret—Broad St., Philadelphia, Pa., indef.
"Breakfast in Bed"——Plymouth, Boston, indef.
Barrymore, Ethel—Empire, New York, indef.
"Boys Will Be Boys"—Belmont, New York, indef.
"Bashful Hero, The"—Princess, Chicago, indef.
"Buddies"—Park Sq., Boston, Mass., last week.
"Cappy Ricks"—Cort, Chicago, indef.
"Crimson Alibi"—Broadhurst, New York.
Carmelo's Ted. Musical Comedy Co.—Garden, Mason City, Ia.
"Civilian Clothes"—Morosco, New York, indef.
"Challenge, The"—Selwyn, New York (last week).
"Clarence"—Hudson, New York, indef.
"Dancer, The"—Harris, New York, indef.
"Daddies"—Powers, Chicago, Ill.
"Dark Rosaleen"—Standard, New York, 20-25.
"Eve and the Man"—Shubert-Garrick, Washington, D. C., 20-25.
"First Is Last"—Maxine Elliot, New York, indef.
"Five Million, The"—Comedy, New York,
"Faithful, The"—Garrick, New York, indef.
"Five O'Clock"—Fulton, New York, indef.
"Fair Helen"—Majestic, Boston, indef.
"Flo-Flo"—Olympic, Chicago, indef.
"Friendly Enemies"—Shubert-Riviera, New York, 20-25.
Greenwich Village Follies—Nora Bayes, N. Y., idef.
"Gold Diggers"—The Lyceum, New York, indef.
Gallo Opera Co.—Chestnut St. Opera House, Phila., indef.
"Girl in the Limousine, The"—Eltinge, New York, indef.
"Good Morning, Judge"—Auditorium, Baltimore, Md., 20-25.
"Guest of Honor"—Wilbur, Boston, indef.
Gillette, Wm.—His Majesty's, Montreal, Canada, 20-25.
"Hitchy Koo of 1919"—Liberty, New York, indef.
"Happy Days"—New York Hippodrome, New York.
"Hello, Alexander!"—44th Street, New York, indef.
"His Honor Abe Potash"—Bijou, New York, indef.
"Jest, The"—Plymouth, New York, indef.
"John Ferguson"—Court, New York, indef.
"Katy's Kisses"—Greenwich Village, New York, indef.
"Listen Lester"—Illinois, Chicago, indef.
"Lightnin' "—Gayety, New York, indef.
"Logic of Larry"—Walnut, Philadelphia, Pa., indef.
"Little Whopper, The"—Casino, New York, indef.
"Luck of the Navy, The"—Manhattan O. H., New York, indef.
"Look Who's Here"—Colonial, Boston, indef.
"Lonely Romeo"—Shubert, Boston, indef.
"Little Blue Devil"—Lyric, Philadelphia, indef.
"Miss Nellie of New Orleans"—Hollis St., Boston, Mass., indef.
"Moonlight and Honeysuckle"—Henry Miller's, New York, indef.
"Monte Cristo, Jr."—Boston Opera House, Boston, Mass., indef.
"Masquerader, The"—Hoyt, Long Beach, Cal., 23-25.
"Nighty Night"—Princess, New York, indef.
"Nothing But Love"—Lyric, New York, indef.
"Oh, What A Girl"—Central, New York, indef.
"Oh, My Dear"—Wilbur, Boston, indef.
"On the Hiring Line"—Criterion, New York, indef.
"Petroleum Prince"—Academy, Baltimore, 20-25.
"Prince There Was, A"—Tremont, Boston, indef.
"Roly-Boly Eyes"—Knickerbocker, N. Y., indef.
"Royal Vagabond, The"—Cohan & Harris, New York.
"Roads of Destiny"—Lyric, Philadelphia, Pa., indef.
"Regular Fellow, A"—Blackstone, Chicago, indef.
"Rainbow Girl, The"——National, Wash., D. C., 20-25.
"Sinbad"—Shubert, Philadelphia, Pa.
"Scandals of 1919"—Forrest, Philadelphia, Pa., indef.
"Sew-Saw"—Cohan, New York, indef.
"Scandal"—39th Street, New York, indef.
"Sometime"—Shubert, Boston, indef.
"Storm, The"—48th Street, New York, indef.
Southern and Marlowe—Shubert, New York, indef.
"Scandals of 1919"—Forrest, Philadelphia, Pa. (last week).
"Somebody's Sweetheart"—Garrick, Chicago, Ill., indef.
"Shubert Gaieties"—Chestnut St. Opera Opera House, Phila., Pa.
Star Opera Co., Lexington, New York, indef.
"Thirty-nine East"—Adelphia, Philadelphia.
"Tea for Three"—La Salle, Chicago, indef.
"Take It From Me"—Studebaker, Chicago.
"Thunder"—Criterion, New York, indef.
"Too Many Husbands"—Booth, New York, indef.
"Three Faces East"—Ford's, Baltimore, 20-25.
"Up in Mabel's Room"—Wood, Chicago, indef.
"Velvet Lady"—Colonial, Chicago, indef.
"Woman in Room 13"—Poli's, Washington, 20-25.
"Where's Your Wife?"—Punch and Judy, New York, indef.
Warfield, David—Garrick, Philadelphia, indef.
"Young Man's Fancy, A"—Playhouse, New York, indef.
Ziegfeld Follies—New Amsterdam, N. Y., indef.

COLUMBIA WHEEL

Al Reeves' Show—Bastable, Syracuse, 20-22; Lumberg, Utica, 23-25; Gayety, Montreal, Can., 27-Nov. 1.
Abe Reynold's Review—Gayety, Kansas City,, 20-25, open 27-Nov.1; Gayety, St. Louis, 3-8.
Best Show in Town—Majestic, Jersey City, 20-25; Perth Amboy, N. J., 27; Plainfield, 28; Stamford, Conn., 29; Park, Bridgeport, Conn., 30-Nov. 1.
Ben Welch—Casino, Boston, 20-25; Columbia, New York, 27-Nov. 1.
Behman Show—Casino, Brooklyn, 20-25; Peoples, Philadelphia, 27-Nov. 1.
Beauty Trust—Gayety, Rochester, 20-25; Bastable, Syracuse, 27-29; Lumberg, Utica, 30-Nov. 1.
Billy Watson's Parisian Whirl—Casino, Philadelphia, 20-25; Hurtig & Semons, New York, 27-Nov. 1.
Bontons—Gayety—Toronto, 20-25; Gayety, Buffalo, 27-Nov. 1.
Bowery—Olympic, Cincinnati, 20-25; Star & Garter, Chicago, 27-Nov. 1.
Bostonians—Miner's 149th Street, New York, 20-25; Orpheum, Paterson, 27-Nov. 1.
Burlesque Review—Grand, Hartford, 20-25; Jacques, Waterbury, Conn., 27-Nov. 1.
Burlesque Wonder Show—Columbia, Chicago, 20-25; Berchell, Des Moines, Iowa, 26-30.
20-25; Gaiety, Pittsburg, 27-Nov. 1.
20-25; Gaety, Pittsburg, 27-Nov. 1.
Follies of the Day—Jacques, Waterbury, 20-25; Miner's 149th St., New York, 27-Nov. 1.
Girls a la Carte—People's, Philadelphia, 20-25; Palace, Baltimore, 27-Nov. 1.
Girls of the U. S. A.—open 20-25; Gayety, St. Louis, 27-Nov. 1.
Girls De Looks—Berchell, Des Moines, 19-22; Gayety, Omaha, Neb., 27-Nov. 1.
Golden Crooks—Empire, Newark, 20-25; Casino, Philadelphia, 27-Nov. 1.
Harry Hastings' Show—Gayety, Pittsburg, 20-25; Park, Youngstown, O., 27-29; Grand, Akron, 30-Nov. 1.
Hello America—Empire, Albany, 20-25; Gayety, Boston, 27-Nov. 1.
Hip Hip Hooray—Orpheum, Paterson, 20-25; Majestic, Jersey City, 27-Nov. 1.
Lew Kelly Show—Gayety, Boston, 20-25; Grand, Hartford, Conn., 27-Nov. 1.
Liberty Girls—Palace, Baltimore, 20-25; Gayety, Washington, 27-Nov. 1.
Maids of America—Star, Cleveland, 20-25; Gayety, Toronto, Ont., 27-Nov. 1.
Mollie Williams Show—Park, Youngstown, 20-22; Grand, Akron, 23-25; Star, Cleveland, 27-Nov. 1.
Oh Girl—Stamford, Conn., 22; Park, Bridgeport, 23-25; Newburg, N. Y., 27-29; Poughkeepsie, 20-Nov. 1.
Peek-a-Boo—Gayety, Montreal, 20-25; Empire, Albany, 27-Nov. 1.
Rosalind Girls—Gayety, St. Louis, 20-25; Columbia, Chicago, 27-Nov. 1.
Rose Sydell's "London Belles"—Empire, Brooklyn, 20-25; Empire, Newark, 27-Nov. 1.
Sam Howe Show—Hurtig & Semons, New York, 20-25; Empire, Brooklyn, 27-Nov. 1.
Sight Seers—Empire, Toledo, 20-25; Lyric, Dayton, O., 27-Nov. 1.
Social Maids—Gayety, Omaha, 20-25; Gayety, Kansas City, 27-Nov. 1.
Sporting Widows—Lyric, Dayton, 20-25; Olympic, Cincinnati, 27-Nov. 1.
Star and Garter—Gayety, Rochester, 27-Nov. 1.
Step Lively Girls—Newburg, N. Y., 20-22; Poughkeepsie, 23-25; Casino, Boston, 27-Nov. 1.
Twentieth Century Maids—Columbia, New York, 20-25; Casino, Brooklyn, 27-Nov. 1.
Victory Belles, Star and Garter, Chicago, 20-25; Gayety, Detroit, 27-Nov. 1.

AMERICAN WHEEL

All Jazz Review—open 20-25; Standard, St. Louis, 27-Nov. 1.
Aviator Gorls—Olympic, New York, 20-25; Gayety, Brooklyn, 27-Nov. 1.
Broadway Belles—Star, Brooklyn, 20-25; Plaza, Springfield, Mass., 27-Nov. 1.
Beauty Review—Park, Indianapolis, 20-25; Gayety, Louisville, Ky., 27-Nov. 1.
Blue Birds—Century, Kansas City, 20-25; open 27-Nov. 1.; Standard, St. Louis, 3-8.
Cabaret GiGrls—Empire, Hoboken, 20-25; Star, Brooklyn, 27-Nov. 1.
Crackerjacks—Broadway, Camden, 20-25; Majestic, Wilkesbarre, 27-Nov. 1.
Dixon's Big Review—Empire, Cleveland, 20-25; Cadillac, Detroit, 27-Nov. 1.

(Continued on Page 34)

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MOTION PICTURES

ATTENDANTS IN HOUSES FORM DEMANDS

EAST SIDE AFFECTED MOST

Motion picture theater proprietors of the East Side and Brooklyn will have to decide this week what action will be taken in the matter of demands made by the Motion Picture Attendants' Association, affiliated with the American Federation of Labor. The union submitted its demands last week and the proprietors were given a certain length of time either to accept or reject them.

The demands embrace a wage scale, one day off each week, the closed shop and the right of arbitration and recognition of the union. Those affected comprise porters, ushers, cashiers and, in some instances, managers. Tuesday of last week, a regular meeting of the association was held and the action is the outcome of agitation which has been under way for some time and which resulted, finally, in the ultimatum.

A special committee, headed by Samuel Tollman, counsel for the union, Murray Pearl, president, and Ben L. Forre and A. B. Goldman will meet the proprietors.

STRANDS HAVE NEW NAME

The entire circuit of Strand Theatres throughout the country, now controlled by the Mitchell H. Mark Realty Corporation, will be known as the Mark Strand Theatres in the future. This includes the Strand Theatre at 47th Street and Broadway.

FILM PLAYERS TO DANCE

An entertainment and ball will be held at the Central Opera House, Sixty-Seventh Street and Third Avenue, on Oct. 31st by the Allied Film Players, of which Al Gilbert is Director-General. Nine all star vaudeville acts will be presented.

MARRIAGE ANNULLED

Los Angeles, Cal. Oct. 18.—Gladys Brockwell, the Fox Film star, has been granted an annulment of her marriage to Harry J. Edwards, a director of film productions. Miss Brockwell married Edwards before she was granted her final decree of divorce from Robert S. Brockwell, also a director. The pair were divorced on March 12, 1918, and on July 1, 1918, nine months previous to securing her absolute decree of divorce, she and Edwards were married. This was given as a reason for the annulment.

MINISTER ENTERS FILMS

Elgin, Ill., Oct. 18.—The Rev. A. O. Stixrud, of the Lake Bluff Ill. Methodist Episcopalean Church, has resigned his pastorate and will enter the moving picture business with his brother, of the Acme Moving Picture Company, of Seattle, Wash.

TOLEDO ORCHESTRAS STRIKE

Toledo, Ohio, Oct. 18.—The ousting of orchestras from the motion picture houses, and the installation of organs instead, has caused a strike of all musicians working in film houses. The union has called out the organists in an effort to force the managers of picture houses to reinstate the orchestras. The managers claim that the strikers are unfair and are trying only to hurt their business.

NEW STRAND OPENING

Another Strand Theatre will open this week, when the Far Rockaway Strand Theatre opens its doors to the public on October 23rd. The theatre will follow the Strand policy of high class features, with elaborate vocal and instrumental musical programs.

SELECT TO EXPLOIT

Five new exploitation experts have been added to the staff of the Select Pictures Corporation, according to Sam E. Morris, general manager for the Selznick interests. The addition of these men makes the Select Staff an exploitation organization capable of carrying out, to the highest degree, co-operation with exhibitors throughout the United States and Canada.

Lindsay McKenna, formerly a New York newspaper man, will represent the company in Canada; Paul Gray, formerly associated with Mark Gates as manager of the big Dayton Theatre, Dayton, Ohio, will be attached to the New York exchange; James Carrier, recently associated with Harry Koplar as managing director of the Pershing Theatre, St. Louis, will be the Cincinnati representative; C. W. Finney, New Orleans representative and Charles McClinton at the home office headquarters.

Morris also announces the appointment of Ben. W. Beasdell as manager of the Select's Chicago exchange, following the resignation of the former manager, Fred. C. Aiken.

SUES FILMS PRODUCTS CO.

Maxwell M. Rozan, a stock salesman, through his attorney, Alfred Beekman, Grossman and Vorhaus, has brought suit in the Fifth District Municipal Court against the Powers Film Products. Rozan claims a balance of $860 still due him in commissions on stock he sold for the corporation.

The Powers Film Products, Inc., was organized in July, 1918, the company claiming that it has a secret process for manufacturing film for motion picture purposes. This film and other film products will be sold to motion picture producers. The capitalization of the company was $2,000,000. The authorized number of shares issued was 200,000, par value $10.

Rozan claims that he was employed by the company to sell its stock, he to receive ten per cent on all sales. He alleges that he sold altogether 1,060 shares of stock at $10 a share, becomng entitled to a total commission of $1,060. However, he admits that he received $200 on account, and is now seeking to recover the alleged balance due him.

QUIRK BECOMES EDITOR

James Quirk, vice-president of the Photo-Play Magazine corporation, will, on November 1st, assume the editorship of the magazine, taking under his editorial supervision the position left vacant by the resignation of Julian Johnston, who, for the past six years, has been editor of the publication. Randolph Bartlett, formerly in charge of the Selznick publicity and advertising, will be connected with the magazine as associate editor.

HALL BUYS "HIGH SPEED"

Frank Hall, president of the Hallmark company, has bought the screen rights to "High Speed," a racing story adapted from the book by Clinton H. Stagg. Charles Miller will start putting the story in picture form, making his version from the continuity furnished by John Glavey. Edward Earle and Gladys Hulette will have the principal roles.

ACTOR STRIKE MADE COIN FOR FILMS

FILLED PICTURE HOUSES

That the recent strike of legitimate actors aided greatly in throwing profits into the coffers of motion picture houses is the statement of Briton Busch, Treasurer and General Manager of the World Film Corporation. In discussing the matter he said, in part:

"While the strike was going on, and the so-called legitimate theatres were closed, many thousands deprived of their amusements turned to the motion picture emporiums for their entertainments. Many who had been just casual visitors became regular patrons, and the result was a wave of prosperity for the owner of the motion picture theatre.

"But more important even than the profits of the theatres was the fact that the motion picture was proven to be a national institution, as concrete as the Government itself. It also taught the managers of picture theatres that the old fashioned store window method of business getting was dead and that the billboards and newspapers were the only mediums for advertising that brought success."

Mr. Busch is endeavoring to awaken motion picture men in general to the fact that up to date business methods are necessary for the successful operation of large motion picture enterprises and will introduce such methods in the management of his own concern. It is his belief that the motion picture industry has yet to reach its zenith.

ROTHAPFEL GOING WEST

S. L. Rothapfel left for Los Angeles last Saturday to take over the management of the California Theatre in that city. The house has recently changed hands, Harry Leonhardt, who built and designed it, having sold his interest.

ADAM HULL SHIRK HERE

Adam Hull Shirk is now in charge of publicity and advertising for the Famous Players-Lasky Company on the Coast. He arrived in New York Sunday to look the town over and greet his old friends.

Film Flashes

Constance Talmadge's new picture, "At the Barn," will have the star as practically the only feminine member of the cast. There will be three important male characters, to be enacted by Conway Tearle, George Fawcett and Templa Saxe.

John Bunny's brother, George, has been engaged to appear in a forthcoming presentation of "Picadilly Jim." Owen Moore will play the title role.

After he completes "The Girl from Out Yonder" on which he is now working, with Olive Thomas as the star, Ralph Ince will work the same player in a new production. Its title has not yet been announced.

Norma Talmadge began work last week on the first picture of her new contract. It is a version of "A Daughter of Two Worlds," from the novel by LeRoy Scott and James Young, who is responsible for the scenario and continuity, is directing.

Vitagraph is to present Alice Joyce in what, apparently, is to be a revival of "The Sporting Duchess," the famous Drury Lane melodrama. This same play was done about six years ago by Lubin, Rose Coghlan, who won fame in it on the stage, then playing the lead.

Gladys Leslie, now a Vitagraph star, soon is to be seen in a new play named "The Golden Shower." This has been completed, and she now is working in a dramatic vehicle, "The Midnight Bride," which William J. Humphrey is directing.

Vitagraph shortly will have two new completed pictures with Earl Williams as the star. The most recent is not yet titled, but the earlier one is called "The Black Gate," a mystery drama by Hilliard Booth. Williams soon will come East to work for the Winter in the Brooklyn studio.

After it had established twenty-six exchanges over the country in as many important cities, the Robertson-Cole Company immediately appointed A. S. Kirkpatrick as vice-president and general manager of the Robertson-Cole Distributing Corporation. Mr. Kirkpatrick is one of the best known men in the film game, and his selection was a wise choice.

Hobert Henley recently contracted with Pathe to produce four pictures a year, and, getting still busier, he went out and took over the Estee studios, which he will use to make the productions. He began work immediately on the first of his plays, at present titled "Skin Deep."

Word comes from California that Beatrice Joy, for some time an important figure among various companies on the Coast, now has become settled as a regular member of the Goldwyn stock company.

Goldwyn will produce a new picture by Rex Beach called "Going Some."

Eugene Mullen has been placed in charge of the editorial department of Goldwyn.

Claire Duprey and Yvonne Pavis have been engaged for "The Walkoffs," a forthcoming Metro.

Don Walk, formerly publicity man with Universal, is now with Robertson-Cole.

Mary Miles Minter is on her way to the coast, where she will star in Reiart pictures.

Will Gentz has been appointed Title Editor of Universal.

Carroll McComas has been signed for Famous Players-Lasky. This is her first screen venture.

Charles Swickard has been appointed general director of the Fox western studios.

A. S. Kirkpatrick has been appointed vice-president of Robertson-Cole.

Hobart Henley has leased the Estee studios for a period of one year and will produce four pictures.

Beatrice Joy has joined the Goldwyn stock company at Culver City.

"The Red Virgin," a new Rolfe production, is nearing completion under the direction of B. A. Rolfe.

J. A. Berest, of United Picture Theatres, Inc., last week returned from California, where he has been supervising the production of Dustin Farnum's new play, "The Corsican Brothers." He gives it as his opinion that this is the best thing this one of the famous Farnum brothers ever has done.

Bernard During, who recently was so successful as a featured player in "When Bear Cat Went Dry," a World picture, has signed a long term contract with the C. R. Macauley Photoplays, who produced the aforementioned bearcat success.

Edwin August, erstwhile director and then author, again has turned to the latter trade (non-unionized), and World pictures will present John Sainpolis and June Elvidge as the stars of it. It is to be called "The Poison Pen," and will be in five acts.

June McCaully has been engaged to appear in the next film to be produced by the Schomer-Koss company.

John William Kellette left New York on Saturday to produce more Famous Players-Lasky comedies.

Jack Holt and Kathryn Adams will be members of the all star cast to be featured in "The Best of Luck."

The motion picture rights to "The Butterfly Man" have been sold by George Barr McCutcheon to L. J. Gasnier.

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Next Week—AVIATOR GIRLS
KEWPIE DOLLS
Every Sunday—2 Big Concerts 2

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It opens with a play on the main title word and, through this, serves immediately to put the spectator in a receptive mood for the fun which is to follow. Joe Farnum is responsible for this, as he is for more than on laugh which comes from the clever continuity he has written and for which he is given credit in the opening announcements. Throughout, there is a running fire of comment, and it all helps materially.

There is an attempt at a story, something not so often achieved in a farce, and it all has humorously to do with a young lady's dethronement of the two factors responsible for the Bolsheviki regime in Russia. Margurite Clayton carries this role, not making a great deal of it, for the obvious reason that there is not a great deal to make, and Billy Ruge and George Humbert are the principals on whom she works. Patsy de Forrest is in a spy role, the alder an dabettor of the two rulers in their attempt to outwit the featured player.

Almost every situation and piece of business that has been done for the farcial screen is used, although there is no attempt at the smashing finish usually striven for to close a play.

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DEATHS

CATHERINE BANNISTER, a vaudeville actress, died last week in Chicago, as the result of an automobile accident she suffered three months ago in which she sustain a broken neck. She was twenty years of age and, at the time of the accident, was appearing with a company in Fresno, Cal. She suffered four crushed vertebrea, which brought on paralysis, and, finally, ended her life. She was buried Monday, in Chicago.

In memory of that highly esteemed actor
Mr. Wilson Melrose
Greatly beloved, deeply mourned
October 15th, 1916
From Boston theatregoers

HENRY B. IRVING, the actor-manager died in London on Friday, Oct. 17, after a long illness resulting from a nervous breakdown.

Henry Boodribb Irving was born in 1870 in the city of London. He was the eldest son of the late Sir Henry Irving, the famous actor, and made his first stage appearance in 1891. He toured England, Australia, the United States and South Africa in both comedy and tragedic roles. He was educated for the Bar and was called to the Inner Temple in 1894, but never practised.

Irving appeared in "School," which was his debut on the stage, "The Twin Sister," "The Admirable Crichton," Shakepeare, "The Bells," and many other pieces. He married Dorothea Baird, in 1896.

JACK LEVY, well known and one of the oldest booking agents along Broadway, died last week as the result of heart failure at the New York Hospital. Levy, at one time, was married to Della Fox, whom he survived. He was also the father of Dorothy Dale, who has appeared in vaudeville.

CLIPPER LETTER LIST

	GENTLEMEN		
Aubrey, Beurt	Clifford, Paul	Jones, Chas.	Reece, Ed
Adams, Fritz	Fielding, Harry	Kellers, Bert	Simpson, Joe
Bertrand, Frank	Farnum, Ted	Lloyd, Richard	Shortell, Al
Brown, L. G.	Fay, Barney	Landers, E. W.	Tally, Harry
Callahan, Chuck	Farnum, Nat	McAnallan, Joe	Walling, W. G.
Clark, Ernest H.	Hoadley, Fred R.	Norton, Ned	Whitney, H. S.
			Warren, Al
	LADIES		
Allison, Ruth	Carleton, Eleanore	Grey, Marie	La Blanc, Virginia
Adams, Mae	Dean, Leota	Jenkins, Chic	Plunkett, Mrs. Henry
Barker, Kathryne	Donoghue, Helfred	Johnson, Atlane	Reichard Sisters
Banton, Belle	Dunham, Norine	Jackley, Helena	Richards, Hetty
Barnett, Lelia	Dunbar, Edith	Lorayne, Paulette	Roselle, Helene
Barlow, May	Dale, Violet	La Porte, Babe	Riberg, Inez
Bennett Billie	Fox, Grace C.	Lee, Virginia	Ross, Mary
Cleveland, Hazel	Francis, Doris	Lorraine, Peggy	Sievers, Anna
Claxton, Dorothy			Willis, Rae

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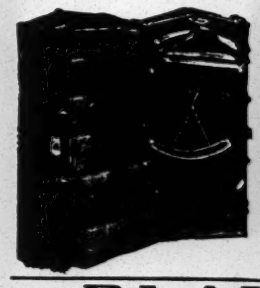

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